

Genre-based tasks in foreign language writing: Developing writers' genre awareness, linguistic knowledge, and writing competence

Sachiko Yasuda

Department of Second Language Studies, University of Hawaii at Manoa, 1890 East-West Road, Honolulu, HI 96822, USA

Abstract

This study examines how novice foreign language (FL) writers develop their genre awareness, linguistic knowledge, and writing competence in a genre-based writing course that incorporates email-writing tasks. To define genre, the study draws on systemic functional linguistics (SFL) that sees language as a resource for making meaning in a particular context of use rather than as a set of fixed rules and structures (Halliday, 1994). To design genre-based syllabi that can promote both language and writing development, the study also attempts to link *genre* to *task* (Norris, 2009). In the fifteen-week writing course, Japanese undergraduate students ($n = 70$) engaged in carefully designed genre-based tasks, where they learned the ways in which different genres are shaped by different linguistic resources to achieve their goals through sequenced task phases. Three sets of qualitative and quantitative data were collected to examine students' changes as a FL writer: survey, interviews, and the emails written at the beginning and the end of the semester. The results showed that the students made progress in their genre awareness and perceptions, and that changes in their awareness were apparent in their actual written products. The study discusses that a combination of genre and task can create a crucial pedagogical link between socially situated writing performance and choices of language use, which is expected to serve as a springboard to create interfaces between writing and language development in FL contexts.

© 2011 Elsevier Inc. All rights reserved.

Keywords: Genre-based tasks; Genre awareness; Foreign language writing; Writing and language development; Meaning-making ability

Introduction

The purpose of the study described in this paper is to investigate how novice foreign language (FL) writers develop their genre awareness, linguistic knowledge, and writing competence in a genre-based writing course that incorporates email-writing tasks. This study is part of my ongoing project carried out in a two-semester sequence of a writing course that aims to familiarize students with both non-academic genres (i.e., genres used in discourses of personal communication, such as emails and letters) and academic genres (i.e., genres used in discourses across academic disciplines, such as summaries and reports) and to enable students to understand and produce appropriate discourse. As an interim report, this paper describes students' learning in non-academic genres and focuses on the changes and progress they have made in completing email-writing tasks.

E-mail address: yasudas@hawaii.edu.

The project was motivated by a growing interest in the notion of genre and the potential pedagogical value of genre-based writing pedagogies that has been addressed by a number of composition scholars (e.g., Belcher, 1994, 2004; Byrnes, 2009; Byrnes, Crane, Maxim, & Sprang, 2006; Cheng, 2006, 2007, 2008a, 2008b; Dovey, 2010; Flowerdew, 2002; Gentil, 2005; Hyland, 2003, 2004, 2007; Hyon, 2001, 2002; Johns, 1997, 2002, 2003, 2008; Martin & Rose, 2008; Matsuda, Canagarajah, Harklau, Hyland, & Warschauer, 2003; Paltridge, 1996, 1997, 2001, 2002, 2004; Swales, 1990; Tardy, 2005, 2006, 2009). The essential advantage of the genre-based approach over other writing pedagogies for L2 writers is that emphasizing the notion of genre promotes L2 writers' understanding of the relationship between the communicative purpose and the features of text at every discourse level (Johns, 1997); this approach helps writers become aware that texts are shaped for different types of readers in response to particular social situations and to fulfill certain social goals. According to genre pedagogy, the purpose and the audience of a text are the two important variables that writers must consider to perform social actions (Pasquarelli, 2006). These variables are important because the purpose and audience in tandem influence the socially recognized features of the whole text; these features involve the larger structures of form and style and the linguistic features at the sentence and word levels (Riley & Reedy, 2000). It is the recognition of the relationship between purpose, audience, and linguistic choice that is at the center of genre-based writing pedagogy.

However, novice FL writers may have some difficulty focusing on the relationship of the three variables simultaneously. Their writing experiences, unlike those of second language (SL) writers, tend to occur within the confines of the classroom, in which writing is often simply a medium for grammar practice or vocabulary exercises (Sasaki & Hirose, 1996). Accordingly, FL writers' concerns about writing in different genres might be much more formal at earlier stages of development, and they might be more aware of grammatical issues than pragmatic issues (Alcón, 2005; Bardovi-Harlig & Dörnyei, 1998; Koike & Pearson, 2005; Takahashi, 2001, 2005). Furthermore, due to the features of academic discourse in schools and the culture of schooling that often encourages students to consider texts primarily as repositories of factual information, including "tests that ask students to recall and reiterate informational content only and textbooks that always seem to be written by nobody and everybody, as if the information embodied in them was beyond human composition" (Haas, 1994, p. 46), FL writers are likely to approach writing tasks with the belief that such texts are autonomous and context free. This belief held by FL writers may prevent them from seeing writing as a social action that is performed through interactions of purpose, audience, and linguistic choice. These features of academic discourse in FL contexts suggest that it might be useful, and possibly essential, to explicitly teach appropriate genre realization patterns to novice FL writers. Receiving explicit instruction in the varieties of social functions one may encounter in a genre may provide inexperienced writers with a concrete opportunity to see "language as a meaning-making system" (Martin, 2009, p. 11) and thus use language to make meaning in the world. These assumptions constitute a justification for using genre-based tasks in my study as a test-bed for raising students' awareness of writing as a social action.

Definition of genre-based tasks

In this study, the concepts of *genre* and *task* play a central role. However, due to varying interpretations of genre and task depending on the research perspective, a more focused sense of genre and task must be provided. To define genre, this study refers to systemic functional linguistics (SFL), which sees language as a resource for making meaning in a particular context of use rather than as a set of fixed rules and structures (Halliday, 1994; Halliday & Matthiessen, 1999; Martin, 2009; Martin & Rose, 2008). In SFL theory, developing language ability is associated with the expansion of registers, including the acquisition of genres representing various institutional, educational, and professional settings (Ryshina-Pankova, 2006). With its primary focus on such social contexts, SFL considers meaning and form as inseparable and aims to describe meaning potential in language and the linguistic choices that are relevant in constructing different kinds of genres (Huang & Mohan, 2009; Schleppegrell, 2004). Specifically, SFL claims that understanding the construction of genres requires the realization of three types of linguistic resources in text: *ideational* resources that build the *field* or content of a text; *interpersonal* resources that construe *tenor*, or attitudes, social relations, and evaluations in a text; and *textual* resources that construct *mode* or the flow of information and discourse in a text. From a pedagogical perspective, explicit focus on these resources for making meaning might help language learners become aware of the types of choices available at various strata of the language system and the contexts of various situations (Caffarel, 2006). In FL classrooms in which language and context might be taught separately, discussing the relation of lexis, grammar, and discourse structure to genre is crucial because these linguistic

resources must be explicitly taught so that students are conscious of them (Martin, 2009). It is expected that systemic analysis of these linguistic resources might enable learners to be explicitly aware of what they must know to achieve concrete goals of the genre in which they are writing. A heightened awareness of the relationship between the goals of a genre and the linguistic resources that realize them can thus serve as a springboard for novice FL writers to develop both writing competence and linguistic knowledge simultaneously.

Selecting email writing as a major component of the genre-based writing course is underpinned by the SFL notion described above. Contrary to many school-sponsored genres in general (e.g., argumentative writing and opinion-stating essays), the audience of an email is inherently much more present in the content of the email (Bloch, 2002). Many different functional goals, including expressing gratitude, making a request, and applying for a job, can be achieved through written dialogue (*mode*) in response to a particular audience (*tenor*) for a particular social action being pursued (*field*). Thus, emails can be a medium through which many different genres can be generated and realized by the appropriate linguistic/rhetorical decisions of writers who are guided by an awareness of context. In addition, due to the development of communication technology that has increasingly blurred the traditional divisions between speaking and writing, emails are often written much less formally than is usual in writing; therefore, the relatively informal writing used in email may result in a discourse similar to conversation even though an email is a one-way communication. The blurred distinction suggests that emails can be used as valuable resources for novice writers to experience both “primary discourse” (i.e., sharing knowledge and experience through the oral mode within familiar discourse communities, such as families) and “secondary discourses” (i.e., having access to and practice with secondary institutions, such as schools, workplace, stores, government office, businesses, and churches through the written mode) (Gee, 1988). In this regard, emails can serve as a medium through which FL writers can experience a variety of discourses and expand their use of registers and language choices to make meaning by moving from oral, informal, and personal registers toward written, formal, and public registers (for some key textual features along the oral-written continuum, see Achugar & Colombi, 2008; Colombi, 2006).

To create carefully designed genre-based syllabi that can promote FL learners’ understanding of the tripartite metafunction of language, this study attempted to link genre to task because “task,” along with “content” and “language,” is linked to the construct of genre (Byrnes, 2009). Tasks have been increasingly used as theoretical underpinnings for syllabus design in recent years in the field of second language acquisition, although they have been primarily used in efforts to strengthen oral communication (e.g., Ellis, 2005; Norris, 2009; Robinson, 2001, 2005, 2009; Skehan, 1996; Skehan & Foster, 2001). In discussions of task-based syllabi, a task is defined as an activity in which meaning is primary; there is a goal that must be attained, and the activity is outcome-evaluated (Skehan, 1996). This definition ensures that an activity that focuses on language itself with no connection to the social context may not be considered a task (Robinson, 2009). Theorized in this framework, a task-based syllabus aims to offer sequenced tasks in which learners are encouraged to use language to achieve a certain goal. Through a range of *pedagogic tasks*, learners can gradually link the target forms to the context in which they are used and perform a *target task* in the end (Norris, 2009). A nexus between genre and task seems to have a great deal of potential in helping to operationalize a writing pedagogy that is focused on a range of social functions in written languages; thus, FL writers can be expected to attain reasonably competent levels of *language* use and *writing* performance in their target language.

The following section explores how genre-based approaches have previously been researched in various educational settings, including SL and FL contexts, and then discusses unexplored issues that led to the research questions of this study.

Previous literature on genre learning

Research into how L2 writers learn a genre has been undertaken mostly in English for Specific Purposes (ESP) contexts through in-depth ethnographic observations of the process by which writers participate in their discourse communities (e.g., Angelova & Riazantseva, 1999; Belcher, 1994; Casanave, 1995; Dong, 1996, 1998; Fishman & McCarthy, 2001; Flowerdew, 2000; Gentil, 2005; Gimenez, 2008; Granville & Dison, 2005; Hansen, 2000; Leki, 1995, 2003; Leki & Carson, 1997; Parks, 2001; Prior, 1991; Riazi, 1997; Spack, 1988, 1997; Tardy, 2005). Less often, studies have focused on the effect of instruction on writers’ genre knowledge development. Research in these instructional settings has shown that the explicit analysis of prototypical texts of a target genre contributed to raising students’ rhetorical consciousness and to developing their ability to better contextualize the genre of their writing (see Gosden, 1998; Hammond & Macken-Horarik, 1999; Hanauer, 1998; Henry & Roseberry, 1998; Mustafa, 1995; Pang,

2002; Sengupta, 1999; Tardy, 2009). According to these researchers, one of the key elements of building genre knowledge is the students' analysis of generic move structure (Bhatia, 1993; Swales, 1990). For instance, Pang (2002) found that L2 novice writers who learned how to write a film review through move analysis demonstrated a higher awareness of move functions and successfully included obligatory moves in their texts after a certain period of genre-based instruction. Similarly, Henry and Roseberry (1998) showed that in their writing class focusing on brief tourist information, students who were instructed to focus on moves during text analysis produced texts of significantly higher quality than those who learned the genre through traditional language activities. Thus, research has shown that increased awareness of generic moves provides writers with a major resource for shaping their understanding of a new genre and offers an important learning foundation to novice writers.

Although these studies are concerned with training for a specific genre or "genre acquisition" (Russel & Fisher, 2009), other classroom studies have dealt with "genre awareness," which is realized as a result of learners' "rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts" (Johns, 2008, p. 238). The studies focusing on genre awareness have been conducted in courses that were designed to include multiple genres to raise students' awareness of different conventions across genres. In SL contexts, for example, Hyon (2001, 2002) provided empirical evidence to show how exposing students to multiple genres (a hard news story, a feature article, a textbook, and a research article) assisted in raising students' rhetorical consciousness. In the course, the four genres were analyzed and discussed in terms of content, structure, language style, and purpose. Hyon found that interactions with various genres sensitized students to the linguistic signals that shape each genre, and this rhetorical awareness development provided students with the framework for composing their own texts. Likewise, Cheng (2007, 2008a, 2008b) described that providing students with a variety of genre texts related to purpose, writer role, and audience facilitated their rhetorical reading and evaluative reading; these increased skills led to a reformulation of genre schemas among students. Thus, genres can promote students' "writerly engagement with texts" (Cheng, 2008a, p. 66, emphasis in original)—their ability to read as the writer and consider texts thoughtfully and critically from the writer's perspective. Cheng argues that genres can promote writers' understanding of the intricate interaction of various rhetorical parameters; writers must learn how the writer, reader, and purpose interact with one another to make meaning in a text. This insight offered by Cheng emphasizes that genre instruction can serve as an "explicit tool of learning" (Cheng, 2008a, p. 65) so that novice writers' noticing can be heightened.

Meanwhile, the curriculum of the Georgetown University undergraduate FL program, *Developing Multiple Literacies*, has reported the empirical and practical effectiveness of genre pedagogy for developing FL writers' advanced literacy (see Byrnes, 2002, 2005, 2009; Byrnes et al., 2006; Byrnes & Sinicrope, 2008; Byrnes & Sprang, 2004; Crane, 2006; Ryshina-Pankova, 2006, 2010). The program consists of five sequenced courses (Levels I, II, III, IV, and V) delivered through the "primary-secondary discourse continuum" (Bakhtin, 1986; Gee, 1988). Students first rhetorically analyze familiar genres, and as the program/curriculum progresses, they move to unfamiliar, more formal, and more public genres. For example, in the Level I course, students learn various primary genres, such as picture stories, personal narratives, and recipes. Students in Level II are then exposed to secondary genres, such as newspaper feature articles, advertisements, and statistical reports. As they are promoted to Level V, students learn more challenging genres, including political speeches and newspaper editorials. Byrnes et al. (2006) argue that exposing students to a variety of genres in this manner has the potential to strengthen learners' awareness of the discourse-level features that relate to the communicative purpose of each genre; this increased awareness assists students in writing competently in various situations beyond the classroom. In her subsequent study, Byrnes (2009) described FL writers' increasingly rich and sophisticated use of language across the levels, focusing on their use of grammatical metaphor. The findings of Byrnes's study show that engaging FL writers in carefully staged writing tasks that present a variety of genres might help them to move toward a new stage in their language development.

Although these previous studies have contributed to richer theoretical perspectives and pedagogical practices in L2 writing, much remains to be investigated regarding how L2 learners develop both as writers and language learners in the genre-based framework of teaching and learning writing. Three unexplored issues guided the present study.

First, in addressing writers' development, many of the previous studies, with the exception of Byrnes (2009), have focused more on the macro-level textual features produced by writers, such as moves and organization, than on their use of language at a micro-level, including aspects such as lexical diversity and lexical sophistication. Questions therefore arise as to how learners' writing development is related to their language development and how these two types of development can be mediated by enhanced genre awareness among learners. These questions lead to the two crucial issues raised by Cheng (2006): when we say that necessary learning takes place on the L2 writer's part, does

this mean that she or he “is less a learner of language and writing and more a learner of genre?” and “Can these three constructs be separated at all?” (p. 82). Given that L2 writers are learning language and writing simultaneously (Manchón & de Haan, 2008) and that language and writing are in a reciprocally supportive relationship (Ortega, 2010), the degree to which L2 writers’ genre learning contributes to their learning of language and writing is a crucial item in the L2 writing research agenda that needs to be further explored.

Second, empirical data concerning genre learning have been obtained primarily from “advanced” learners writing in ESP contexts, such as L2 contexts in which graduate writers learn to write their discipline-specific genres. However, the research evidence and pedagogical recommendations based on such a homogeneous group may not always be applicable to different groups of learners, such as undergraduate students learning language and writing in FL settings. Obtaining data primarily from advanced learners may cause researchers and teachers to miss the opportunity to explore the nature of learner dynamics in L2 writing classrooms and may “diminish the capacity of L2 writing as a field to produce theoretically robust knowledge that can be useful in improving L2 writing across different settings” (Ortega, 2004, p. 8). This also relates to the issue that many L2 writing researchers and educators have argued in recent years: FL writing needs to be differentiated from SL writing due to the idiosyncrasy of FL writers’ linguistic backgrounds, proficiency, and motivation (Leki, 2009; Manchón, 2009; Ortega, 2009, 2010; Rinnert & Kobayashi, 2009; Schoonen, Snellings, Stevenson, & van Gelderen, 2009). Therefore, further empirical research pertaining to FL writers seems necessary.

Third, some investigators inadequately clarify the syllabi, materials and tasks, and goals of their genre-based classrooms. In other words, studies on genre-based approaches tend to overlook questions about what learners learn, how they learn it, and whether the necessary learning takes place in the genre-based framework of teaching and learning writing (Cadman, 2005; Cheng, 2006, 2007; Dovey, 2010; Tardy, 2006; Watson Todd, 2003). L2 writers develop their writing competence mainly through schooling or education. Therefore, if research aims to offer instructional recommendations, it is necessary to clarify what the syllabus of the course looks like, how the instruction is implemented, what kinds of tasks are designed and given to the students in each unit, and how these tasks are related to the goals of the genre-based instruction.

To address these concerns, I formulated the following two research questions:

- (1) How do college-level Japanese EFL writers develop their genre awareness and knowledge in a systematically designed genre-based writing course that incorporates email-writing tasks?
- (2) How do college-level Japanese EFL writers develop their linguistic knowledge and writing competence in a systematically designed genre-based writing course that incorporates email-writing tasks?

The study

Context of the study and participants

The study was conducted in an English writing course at a private scientific university in Japan. At this university, undergraduate students majoring in biology-related fields are required to take compulsory English courses that span their freshman and sophomore years. This study followed sophomore students who were enrolled in a compulsory undergraduate writing course for two credit hours in one semester.

Two intact classes of students ($n = 34 + 36 = 70$) participated in the study. The class met once a week for an hour and a half over the course of 15 weeks. The participants were majoring in either biotherapy or animal husbandry. They had studied English for at least seven years, and they were placed in the lower-intermediate class based on their scores in a school-developed placement exam that focused on listening, grammar, vocabulary, and reading. According to the students’ self-reporting of some standardized test scores, their English proficiency levels corresponded roughly to TOEIC scores ranging from 500 to 590. (The score ranges correspond loosely to the 470–500 band of TOEFL PBT or 52–61 band of TOEFL iBT). To obtain information about students’ previous writing experiences, the two background questionnaires developed by Kobayashi and Rinnert (2002, about writing in Japanese) and Sasaki and Hirose (1996, about writing in English) were used. The results of the questionnaire showed that the students’ L2 writing experience had been limited to writing for translation or grammar practice, and few students had substantial experience with writing more than one paragraph in English. Interestingly, the students’ L1 writing experience was also limited; these limitations have also been reported by Kobayashi and Rinnert’s (2002) nationwide survey of Japanese students’

Table 1
The course schedule.

Week	Date	Topic
1	April 12	Email fundamentals/Writing email to introduce yourself
2	April 19	Writing email to express gratitude
3	April 26	Writing email to make an apology
4	May 10	Writing email to express congratulations
5	May 17	Writing email to make an appointment
6	May 24	Writing email to make an announcement
7	May 31	Writing email to arrange to meet and change arrangements
8	June 7	Writing email to make a request
9	June 14	Writing email to make a reservation
10	June 21	Writing email to deal with problems
11	June 28	Writing email to apply for a job
12	July 5	Writing email to give directions
13	July 12	Writing email to give an opinion and recommend
14	July 26	Wrap up
15	August 2	Final exam

literacy experience. Overall, the students were judged as inexperienced writers in both L1 and L2 due to their limited experience and the small amount of formal writing instruction they had received.

Syllabus design and tasks

The syllabus created for this study is summarized in Table 1. In designing the syllabus and in developing the pedagogy for the genre-based writing course, I turned to the concept of *task* (Byrnes, 2002; Byrnes et al., 2006; Long & Crookes, 1993; Long & Norris, 2000; Norris, 2009; Skehan, 1996) because tasks may offer an important construct as a set of “sequenceable goal-oriented activities drawing upon a range of cognitive and communicative procedures relatable to the acquisition of pre-genre and genre skills appropriate to a foreseen or emerging sociorhetorical situation” (Swales, 1990, p. 74). The following two theoretical notions of task were involved in the design of the writing course.

First, at the broadest level, *tasks* provide learners with specific purposes for using language. The syllabus was designed in such a way that learners would work on tasks in a classroom as if they were rehearsing a task in a real-life situation outside the classroom. Thus, in each unit, learners were engaged in writing tasks (pedagogic tasks) that were designed to offer “a vehicle for the presentation of appropriate target language samples to learners” and to ensure that “new form-function relationships in the target language are perceived by the learner as a result” (Long & Crookes, 1993, p. 39).

Second, tasks contain several phases of classroom work that highlight what teachers and learners do during task-based teaching (Norris, 2009): (1) task input, (2) pedagogic task, (3) target task, and (4) task follow-up. According to Norris, a *task input* phase introduces the target task as it is realized in actual communication. In the context of a writing classroom, analyzing samples is one of the techniques that enable the presentation of a target task. Engaging receptively with these tasks enables learners to “begin to focus their attention on trying to understand what is said or written, thereby initiating their noticing of what forms are used in what ways” (Norris, 2009, p. 583). During the *pedagogic task* phase, tasks are segmented and elaborated to enable learners to raise their awareness of new forms and their use of particular functions. The pedagogic task phase therefore emphasizes form-function relationships through learner analysis of discoursal, textual, rhetorical, and linguistic features of texts. Feedback (e.g., presentation of models and explicit grammatical explanations) and teacher scaffolding also play crucial roles during this phase to foster learner awareness of target language forms. The *target task* encourages learners to demonstrate what they have learned through multiple iterations of pedagogic tasks that involve actually performing the target task. The *task follow-up* phase encourages learners to reflect on material they have learned previously, performance strengths and weaknesses, and perceived difficulty, all of which lead to “instructional decisions regarding what features are in need of subsequent repetition or expansion” (Norris, 2009, p. 585). Examples of in-class activities used in each of the task phases will be described shortly.

For the material development, I collected various prototypical genre models in an attempt to include samples whose style, tone, and formality varied according to purpose and audience so that students could understand how language changes as it is influenced by changes in social relationship. [Appendix A](#) provides examples of the prototypical genre models, which were devised based on [Follet, Terao, Ueda, & Terasawa \(2008\)](#).

In the task input phase, students were shown two different emails that were addressed to the same person for the same purpose but written by different persons in different styles. The two emails were analyzed by students in terms of the three metafunction variables: ideational, interpersonal, and textual. At the ideational level, students were encouraged to identify the purpose of the email, the information that is addressed, and the reason sending that type of email is important. At the interpersonal level, the attention of the students was drawn to the relationships between the writer and the reader through various questions, such as who was involved in the written communication, what their statuses and roles were, how these statuses and roles affected the way they wrote, and how the writers' rhetorical/linguistic choices might be interpreted by readers. At the textual level, students were introduced to devices to manage the flow of information and were presented with questions such as what transitional signals were used to connect paragraphs, which words introduced the topic, and how the writer began and ended the email. Students carried out discussions in pairs first and then as a whole class. Importantly, there was a deliberate effort at this phase to teach and expand the formulaic, genre-specific expressions explicitly. Explicit instruction was intended to encourage students to consciously focus on the relationship between functional goals and linguistic resources or to develop their language knowledge alongside genre knowledge. [Table 2](#) provides a list of sentence stems and genre-specific expressions that were taught explicitly in each unit.

During the pedagogic task phase, more focus was placed on language awareness activities that involved exploring rhetorical choices via writing exercises in pairs or small groups. The students were given a real-world context and were asked to write two short emails addressed to different persons to achieve the same functional goal. In completing this assignment, the students were encouraged to assess the degree of formality based on their analysis of who the reader was and for what purpose each email needed to be written. The prompts for these pedagogic tasks are shown in [Appendix B](#). The emails that students created were then shared with their classmates, and their language choices were analyzed in class. These pedagogic tasks were designed to build students' firm understanding of the appropriateness of linguistic choices in a given context.

The pedagogic tasks were followed by a target task, in which students were asked to write an email to respond to a given context, purpose, and reader. The target task was undertaken as an out-of-class assignment. The students completed five target tasks during the semester. [Appendix C](#) provides the prompts of the five target tasks. In each of the tasks, there were no restrictions on the length of the emails so as to create naturally occurring situations of email writing and give students the freedom to make rhetorical decisions, including how much they would write about and how to communicate with the audience. For each task, I created an imagined audience that went beyond the classroom so that students could experience a variety of interactive contexts. The imagined audiences included an international student who wanted to know about the school festival and a travel agency staff member who dealt with a student's ticket inquiry. Thus, attempts were made to include more formal and less formal email-writing tasks and to provide students with the opportunity to assess the context for their rhetorical decisions. The students' email-writing assignments were returned with the instructor's comments and feedback that were given in response to both content and language.

The task follow-up phase took place in the next class, in which students reflected on their performance strengths and weaknesses by referencing the comments and feedback given by the instructor. These pedagogical cycles were repeated for each unit throughout the course.

Data sources

To address the two research questions, I collected three sets of qualitative and quantitative data sources: a survey, interviews, and pre- and post-tests (email tasks).

Survey

At the end of the semester, a survey was conducted to identify students' perceptions of their development as FL writers of emails. The survey that was conducted at the end of the semester is presented in [Appendix D](#). Three major questions were asked: (1) "*To what degree did you have prior experience of writing emails in English before taking*

Table 2
Examples of genre-specific expressions.

Week	Topic	Expressions
1	Email fundamentals/Writing email to introduce yourself	- Salutation and closing (e.g., Dear, Sincerely, etc.) - Let me introduce myself. I am ...
2	Writing email to express gratitude	- I appreciate ... - I am grateful for ... - Thank you very much for ... - Many thanks for ...
3	Writing email to make an apology	- Please accept my apologies for ... - I apologize for ... - I am sorry for ... - My apologies for ...
4	Writing email to express congratulations	- Congratulations on ... - I am pleased to hear ... - You deserve ... - I am proud of ...
5	Writing email to make an appointment	- Do you think that it would be possible for you to ...? - I would appreciate it if you ... - I was wondering if you ...
6	Writing email to make an announcement	- I am pleased to announce ... - I am writing to inform ... - Just wanted to let you know ...
7	Writing email to arrange to meet and change arrangements	- We'll have to reschedule/rearrange ... - We are sorry for any inconvenience this might cause. - Sorry for the last minute change.
8	Writing email to make a request	- Could you ...?/Would you ...? - I would appreciate it if you ... - I was wondering if you ... - I would be pleased if you ...
9	Writing email to make a reservation	- I would like to reserve/book ... - I wonder if ____ is still available. - Can I have ____?
10	Writing email to deal with problems	- I am writing regarding ... - I am writing to complain about ... - I would be grateful if you could give me a full refund.
11	Writing email to apply for a job	- I am writing in response to ... - I would like to apply for ... - I have a bachelor's degree in ... - I am eager to ...
12	Writing email to give directions	- Go straight along/until ... - Turn right/left at ... - ____ is on the right/left. - ____ is next to/across from ...
13	Writing email to give an opinion and recommend	- I highly recommend ... - It's worth ... - OK, but nothing special.

this class?" (2) *"Compared with the beginning of the semester, to what degree do you think that you have improved your ability to write emails in English?"* and (3) *"Compared with the beginning of the semester, to what degree do you think that you have changed your way of thinking about writing emails in English?"* Each of the three questions was provided with a four-point Likert scale: not at all, a little, somewhat, and a lot. The four-point scale questions were chosen rather than five-point scales because in scales with an odd number of choices, students sometimes tend to

answer with a neutral non-position opinion, such as three for moderate; thus, an even number of options is effective for encouraging students to express a definite opinion (Brown, 2001).

Additionally, an open-ended question was used to supplement the third closed-ended question to collect accounts of why and how students thought they had changed in the way they did: “*To the students who chose either a little, somewhat, or a lot in the third question, how and why do you think you have changed in the way you did?*” Although the students’ views and opinions in response to this type of question may be subjective, it was expected that such data would complement the analysis of the students’ actual written products.

Interviews

In an effort to triangulate and expand the information obtained from the survey, I conducted a follow-up interview. To gain in-depth data from individual students using an ethnographic approach, I selected a limited number of students ($n = 6$) from those who signed an agreement to collaborate with an interview: Keiko, Eri, Sayuri, Mizuho, Yuka, and Nae (pseudonyms). I interviewed them individually about their perceptions of their development and their experience in the genre-based writing tasks. During the interview, I showed each student the emails that they had written on two occasions and then asked them whether and how their writing had changed and why, and how successful the genre-based writing class was in helping them develop their genre awareness, language use, and writing ability. These students offered their accounts in Japanese; the accounts were recorded and subsequently transcribed for analysis.

Pre- and post-tests (email-writing tasks)

Quantitative data (emails produced by the students on two occasions: at the beginning of the semester [Time 1] and 15 weeks later at the end of the semester [Time 2]) were collected to investigate students’ change and progress in their actual performance. To ensure that the tasks that were produced at different points in time were comparable with each other, the complexity level of the tasks was kept constant by asking students to write emails for the same functional goal (“making requests on the basis of perceived shortcomings in a particular area”) on both occasions. The prompts were as follows:

Prompt 1: Welcome to ABC University (students’ university in the original prompt)! You might want us to improve several things about the school, for example, school facilities, cafeteria, and bookstore, etc. Please write an email and tell us your requests. You must make at least two requests. (An email from the ABC University Improvement Committee)

Prompt 2: Welcome to Atsugi City! You might want us to improve several things about the city, for example, the city’s environment, entertainment, and public transportation, etc. Please write an email and tell us your requests. You must make at least two requests. (An email from the Atsugi City Improvement Committee)

These prompts were devised based on the “respond to a written request” type of questions on the Test of English for International Communication (TOEIC) writing test (see [Education Testing Service, 2010](#); [Trew, 2006](#)). In this part of the TOEIC test, students are given an email to read and respond to, and they are asked to explain a problem and make a request on the basis of the information they read in an email by “using suitable language depending on who they are writing” and “using the common words and phrases for making polite requests” ([Trew, 2006](#), p. 178). These remarks suggest that understanding the context and making appropriate language choices are the keys to success in the email-writing task. However, writers’ understanding of the context does not necessarily facilitate their ability to make the lexical and grammatical choices that are appropriate for a given task. This observation is especially apparent in the “making request” type of task because past research on learners’ requestive strategies has shown that non-native speakers of English tend to use mono-clausal request forms (e.g., *Would/Could you VP?*) when bi-clausal request forms are more appropriate (e.g., *I wonder if you could VP*) and that even advanced learners have difficulty using bi-clausal downgraders (see [Takahashi, 2005](#); [Takimoto, 2006, 2009](#)). Given these findings, examining learners’ linguistic choices in one or more of the request situations should provide insights into the extent to which they are aware of the social context and are able to use pragmatically appropriate expressions. For these reasons, I decided to use the request email in the context under investigation.

The order of the two tasks was counterbalanced to the students to level out any possible prompt effects on what and how they were writing. Half of the students were assigned to write emails for Prompt 1 and then Prompt 2, and the other half wrote in the reverse order (Prompt 2 before Prompt 1). I asked the students to finish the writing task within the allotted class time (90 minutes), but I told them they could take more time if necessary (Sasaki, 2004, 2007). Consequently, some of the students took longer to finish, but most of them finished writing within 90 minutes.

All of the email samples were rated blindly by two experienced EFL instructors who had not been informed of the purpose of the research, the students involved in the research, or the point in the course when the data had been collected. To keep the raters unaware of which topic was written first, the email samples were mingled and contained no indication of when they were written.

The emails were rated in terms of three analytic criteria based on Lumley's (2005) scale descriptors: task fulfillment and appropriacy (TFA), cohesion and organization (C&O), and grammatical control (GC). The three elements, TFA, C&O, and GC, were rated using a five-point scale. The scale descriptors for TFA, C&O and GC are presented in Appendix E. I chose Lumley's scale because it was developed for the assessment of the "giving/requesting information or explanations" type of writing task (Lumley, 2005, p. 87), which was the same type of task used in this study. I investigated the score given to each analytic criterion as a manifestation of students' genre awareness, their linguistic knowledge and their writing competence at different observation periods.

Before rating, the two raters and I examined email samples produced by students who were not involved in this study (those placed at the same proficiency level in another department), and we discussed what was meant by each scale to establish shared criteria. We then created benchmark scripts that exemplified the different points on the scale, and we practiced rating sets of scripts at different levels to familiarize ourselves with certain features of each scale. Once all the emails collected for the present study were rated independently by the two raters, I compared the ratings to determine whether they were in agreement and to evaluate the amount of acceptable rater variability. The interrater correlation (Pearson correlation coefficient) was .84 for the TFA, .75 for the C&O, and .70 for the GC. I determined that these correlations were acceptable for this study.

Because the global measures such as analytic ratings may not sufficiently investigate L2 development (Ortega, 2003), a finer-grained analysis of the elements of language competence was undertaken to explore students' performance at different points in time. To conduct this analysis, I investigated the students' writing fluency, lexical diversity, and lexical sophistication as a manifestation of students' language development. Writing fluency was calculated by counting the total number of words written in the email (tokens). Lexical diversity was measured using the *D* index (Malvern, Richards, Chipere, & Duran, 2004), a recently developed type/token measure that cancels out differences in text length. To calculate the *D* index, the *vocd* program was used on Computerized Language Analysis (CLAN) software (available on the CHILDES website at <http://childes.psy.cmu.edu/clan/>). Lexical sophistication was calculated as a frequency count of formulaic, genre-specific expressions to make requests. To calculate the lexical sophistication, a corpus of the students' emails was created, and the concordance software *TextSTAT* was used to provide a frequency count of the words. The target request forms included the downgraders, which are linguistic resources for mitigating the strength of a request (Takimoto, 2006, 2009): "Could/Would you VP," "I would be grateful if," "I am/was wondering if," and "I would appreciate it if." To examine the changes in students' language choice, I also obtained a frequency count of less formal expressions that had been identified in my pilot study (i.e., inappropriate rhetorical choices in the given context): "I want to VP," "I want you to VP," "I would like you to VP," and "Please VP" (imperatives). In addition to these quantitative measures, qualitative analysis of individual student emails was also undertaken to explore other notable changes that may not have been identified by the quantitative approaches. I investigated these constructs as a manifestation of learners' genre awareness and linguistic knowledge.

Results

Research question 1: How do college-level Japanese EFL writers develop their genre awareness and knowledge in a systematically designed genre-based writing course that incorporates email-writing tasks?

Table 3 shows the result of the survey conducted at the end of the semester. In response to the first survey question ("To what degree did you have prior experience with writing emails in English before taking this class?"), the majority of the students answered that they came to the writing classroom with no previous experience (62.9%) or a little

Table 3
Student perception of their development as L2 writers of emails.

	Mean	SD	Not at all	A little	Somewhat	A lot
To what degree did you have prior experience with writing emails in English before taking this class?	1.43	.60	44 (62.9%)	22 (31.4%)	4 (5.7%)	0 (0%)
To what degree do you think that you have improved your ability to write emails in English?	2.66	.68	0 (0%)	32 (45.7%)	30 (42.9%)	8 (11.4%)
To what degree do you think that you have changed your way of thinking about writing emails in English?	2.60	.71	0 (0%)	31 (44.3%)	32 (45.7%)	7 (10.0%)

n = 70.

Likert scale values: not at all (1), a little (2), somewhat (3), and a lot (4).

experience (31.4%) with writing emails in English. The follow-up interviews confirmed that at the beginning of the semester students had not seen emails in English before and did not even know how to begin and end an English email irrespective of the degree of formality. Of the 70 students, only 4 (5.7%) commented that they had some experience with email; even in these few cases, their experience was limited to classroom exercises and did not include real-life contexts. These results suggest that most of the students had never been taught directly how to effectively write emails and that students began the writing course with only a vague understanding of how to write emails in English.

The second question of the survey was as follows: “To what degree do you think that you have improved your ability to write emails in English?” As Table 3 shows, all students responded positively and perceived that their ability to write emails had improved, although the degree of self-perception of their own improvement varied. The follow-up interviews indicated that the six students felt that they had not only improved but also gained confidence in writing emails in English; these observations can be seen in the following accounts by Keiko and Eri:

[1] *Before taking this class, I did not have opportunities to write emails in English. So I didn't know what they looked like, and my vocabulary choices were quite limited. However, as I read and analyzed a variety of email samples in this writing class, I learned some guidelines to draw upon and was able to develop my vocabulary choices. The increasing choices allowed me to see email writing as very enjoyable and to become confident in writing in English.* (Keiko)

[2] *Because I had no tools to refer to for email writing, I was very much afraid of email-writing activities when this course started. However, as I learned a variety of contexts for using the words that I had already known, I realized that email writing is not as difficult as had first thought. Above all, I found it very interesting to get a response from the reader of my email about what I wrote. This inspired me to write more and communicate more without being afraid of making mistakes.* (Eri)

Extracts [1] and [2] provide an interesting insight into the nature of confidence and its relation to genre knowledge development. Both students recognize benefits gained in relation to confidence, but they experience this benefit for different reasons. Keiko's confidence was increased due to her improved knowledge of language choices, while Eri gained confidence due to her improved sense of audience. The results suggest that these types of benefits may not happen concurrently for the same individuals; the type of benefits received may depend on an individual's approach to writing and the factors considered when completing the genre-based tasks.

The last question of the survey was as follows: “To what degree do you think that you have changed your way of thinking about writing emails in English?” Table 3 shows that none of the 70 students responded to this question negatively, and some changes were perceived by all students. The students' comments in the open-ended question section provided more details about how and why those changes took place. They commented that the range of experiences in the genre-based writing classroom helped them to gain an explicit understanding of the proper form for using email or genre-specific formulaic expressions to achieve a certain functional goal. The students remarked that as they became more aware of the form-function relationships in emails, they began to more consciously focus on what language they use (40 cases), what content they include (42 cases), and how the text is organized (30 cases). Interestingly, these comments included words relating to their awareness of language repertoires and that of readership or audience, similar to the factors observed in the accounts by Keiko and Eri. The following accounts were obtained from Sayuri and Mizuho:

[3] *Before taking this class, I had difficulties in coming up with words and phrases appropriate to the context. For example, when I was asked to write an email to express appreciation, the phrase I chose was only “thank you.” So, the tasks focusing on the relationship among situation, readers, and language were really useful for me. I am now able to choose the most appropriate expression from various options, such as “I am grateful for,” “I appreciate,” and “thank you in advance,” depending on to whom I am writing, for what purpose, and in what situations. (Sayuri)*

[4] *At the beginning of the course, my concerns about writing were related to the correct use of grammar and the teacher’s evaluation. However, classroom activities, such as writing to the imagined audience for a particular purpose and receiving a response from the reader, made me realize that I am using language to a real person who wants me to write something. So these days, my primary concern about writing is what a reader really wants to know from my email. Although my grammar and word choices are still clumsy, I really enjoy writing emails simply as a means of communication. (Mizuho)*

Extracts [3] and [4] show that the two students might perceive a change in their genre awareness differently. Sayuri attributes her change to her increased knowledge of language choices appropriate to the context, while Mizuho attributes her change to her improved awareness of the audience. The findings suggest that the two important factors—writers’ refined awareness of language choices and their heightened awareness of audience—might play a key role in allowing novice FL writers to make more appropriate rhetorical choices. In other words, once writers understand the relationship between the reader and the language features, they could organize or shape the generic patterns to achieve a particular purpose.

The students’ accounts also contained implications about their transfer of L2 genre knowledge and awareness to L1 contexts; these unexpected implications were reported in response to the open-ended question. Of the 70 students, 29 students (41.4%) mentioned that they learned to make more conscious attempts to use language in an appropriate manner when they write emails in L1 Japanese, particularly when writing to superiors. Yuka and Nae wrote about how their L2 classroom email experiences influenced their L1 email writing:

[5] *Although I knew there are a variety of formulaic expressions in formal Japanese, I was not very clear about which ones I should use in what ways because my experiences with actually using those formal expressions had been quite limited. The email-writing experience in English, though, gave me an opportunity to think about how to say the same expressions for requests in formal Japanese. The examples are “shite itadaku koto wa kanou de you ka (I was wondering if it would be possible for you to. . .) or “shiteitadakereba arigataku zonzimasu (I would be grateful if you could. . .)” (Yuka)*

[6] *In the English writing class, the teacher often told us to think about how the email may be interpreted by the reader. I came to draw on this knowledge when writing emails in Japanese too, especially when the writing situation is formal. For example, when writing an email to my professor, I became more concerned about using words that convey politeness. These conventions are universal irrespective of language differences—the writing course made me realize this. (Nae)*

Extracts [5] and [6] remind us of the issue of multicompetence, which refers to writers’ reciprocal capacities across their languages and has been addressed by recent studies (e.g., Kobayashi & Rinnert, 2008; Ortega & Carson, 2009; Rinnert & Kobayashi, 2009; Roca de Larios, Manchón, & Murphy, 2006; Uysal, 2008; Wang & Wen, 2002; Woodall, 2002). These researchers have provided empirical support for the bidirectional interaction of two languages in some aspects of linguistic operations during the process of writing. However, most relevant to the issue reported here is the transfer of genre knowledge or pragmatic competences. Iru (2010), for example, found that Chinese EFL learners carried over indirect request strategies used in L2 (e.g., can you, could you) to their L1 requests to a greater extent than did monolingual Chinese native speakers. Thus, Iru claims that FL learners’ competences in their L1 may be distinguishable from those of monolinguals. These findings are in accordance with Cook’s (2003) notion of multicompetence; people who know more than one language have a distinct compound state of mind called multicompetence, and L2 users are unique in their own right. It appears that this view needs to be applied to the context in which FL writers learn genres because genre knowledge obtained in a FL context may have an impact on the use of L1 in writing the same genre, as implied in extracts [5] and [6]. Although this issue is beyond the scope of the current study, it is worth exploring how

Table 4
Changes in the three analytic scores at the two different observation periods.

	Mean	SD	Minimum	Maximum
TFA				
Time 1	1.96	.75	0	3
Time 2	3.81	.97	2	5
C&O				
Time 1	2.03	.72	0	3
Time 2	3.53	.81	1	5
GC				
Time 1	2.11	.81	1	4
Time 2	3.20	.67	2	5

multilingual writers' language use, not only in their L2 but also in their L1, might change as they learn the relationship between the global functional patterns of a genre and linguistic resources that realize them.

Research question 2: How do college-level Japanese EFL writers develop their linguistic knowledge and writing competence in a systematically designed genre-based writing course that incorporates email-writing tasks?

This section presents the quantitative results showing how changes in students' genre awareness are reflected in their actual written products and how their language use and writing changed as they engaged in the genre-based tasks over the 15-week course.

TFA, C&O, and GC scores

Table 4 presents descriptive statistics for the email-writing scores based on the three analytic criteria between Time 1 and Time 2. The table shows that the students' performance improved for all the criteria over the semester. In particular, the TFA score showed more substantial improvement compared with those of C&O and GC. Because TFA is the criterion most relevant to task representation consistent with the goal ("making requests" in this case), the results appear to suggest that the students learned to attend to contextually appropriate language choices in considering the purpose and audience of the text.

Possible differences in the development of the students' writing competences over time were analyzed with MANOVA (three dependent variables derived from the same performances [TFA, C&O, and GC] by two periods [the beginning of the semester and the end of the semester]). In these analyses, the main effect of time was found to be significant for all three variables: Wilks' Lambda, $\Lambda = .44$, TFA, $F(1, 138) = 161.02, p < .01$; C&O, $F(1, 138) = 133.53, p < .01$; GC, $F(1, 138) = 74.63, p < .01$. The partial eta-squared value for TFA was .54, that for C&O was .49, and that for GC was .35. These results enable me to suggest that there were significant changes in the progress of the students' writing during the 15-week genre-based writing course.

Language development

Table 5 presents the changes in writing fluency and lexical diversity in the students' emails between Time 1 and Time 2. The mean total number of words indicates that the students' writing fluency in the Time 2 emails was about twice as great as their fluency in the Time 1 emails. The results of MANOVA (two dependent variables [fluency and lexical diversity] by two periods) indicated that the main effect of time was statistically trustworthy for fluency: Wilks' Lambda, $\Lambda = .45, F(1, 138) = 163.62, p < .01$. However, lexical diversity was not significantly different between the two periods: $F(1, 138) = 1.65, p = .20$. The partial eta-squared value for fluency was .54, and that for lexical diversity was .01. The results suggest that although students' writing fluency improved over the course of one semester, they may have still struggled with developing their productive vocabulary size.

Qualitative analysis of individual students' emails demonstrated that individual students made more attempts at Time 2 to back up their claims and give more strong rationales for their requests to the audience. This tendency resulted not only in longer texts but also in texts that were more appealing and more engaging to readers.

Table 6 summarizes the changes in language sophistication observed in the students' emails between Time 1 and Time 2. The total frequency count of the words that the students chose for their request in the two different periods

Table 5
Changes in language competence at the two different observation periods.

	Mean	SD	Minimum	Maximum
Fluency (tokens)				
Time 1	72.60	29.19	15	152
Time 2	153.99	44.51	77	302
Lexical diversity				
Time 1	68.87	26.48	23.68	119.02
Time 2	70.59	17.54	42.25	109.64

Table 6
Changes in language sophistication in two different observation periods.

Frequency	Tokens in corpus	Types in corpus	I want to	I want you to	I would like you to	Please V	I'd be grateful if	Could/ Would you	I wonder/I was wondering	I'd appreciate it if
Time 1	5,316	908	50 (9.4)	44 (8.3)	7 (1.3)	7 (1.3)	3 (0.6)	0 (0)	0 (0)	9 (1.7)
Time 2	11,140	1,395	17 (1.5)	11 (0.9)	2 (0.2)	1 (0.1)	17 (1.5)	4 (0.4)	40 (3.6)	71 (6.4)
<i>p</i> -Value			1.71e-12**	5.21e-13**	0.0068*	0.0021*	0.1484	0.3121	3.75e-7**	0.000019**

The number in the parenthesis shows normalized frequencies per 1000 tokens.

* $p < .01$.

** $p < .001$.

indicates that the students learned to control the degree of formality and make more appropriate rhetorical choices during the course of the semester. For example, whereas in the Time 1 corpus the students frequently chose “I want to,” “I want you to,” “I would like you to,” and imperatives followed by “please,” these linguistic choices were less frequent in the Time 2 corpus. The students at Time 2 tended to make more formal linguistic choices, including “I wondered/was wondering if” and “I would appreciate it if.” Fisher’s exact test (Langsrad, 2004) showed that these differences were statistically significant.

In summary, the quantitative results showed that the students’ ability to write emails exhibited significant progress in terms of TFA, C&O, GC, writing fluency, and language sophistication. However, lexical diversity did not show significant changes.

Discussion

This study explored how novice FL writers develop their genre awareness and knowledge, linguistic knowledge, and writing competence as they engaged in systematically designed genre-based writing tasks that incorporated email writing. The qualitative results obtained from the survey and interviews indicated that the genre awareness and knowledge that can be developed by email-writing tasks include the following important factors: improved knowledge of genre-specific language choices and enhanced audience awareness. As the students continually engaged in various types of genre-based tasks, they appeared to have developed a keener awareness of the external context involving the audience of a text and gained a clearer understanding of how language is used accordingly. Based on the students’ comments in the interviews, analysis of and discussions about multiple samples in class were especially helpful in identifying features of the genre and the conventional forms and organization required to respond to task requirements and audience expectations. The results suggest that, as Tardy (2009) observed in her study, “textual interaction tasks” are important in assisting novice writers in building a framework for working in the challenging environment of a foreign domain. Thus, genre-analysis tasks that feature interactions with multiple texts written in different contexts for different audiences may enhance learners’ “attention to the role of various rhetorical parameters, such as writer, reader, and purpose, in shaping a particular genre” (Cheng, 2008a, p. 53) and facilitate their “increasingly sophisticated rhetorical reading of the genre exemplars” (Cheng, 2008a, p. 59, emphasis added). These factors may have helped to enhance the explicit specification of the context and activate conventional phrases and discursive structures that are typical to the genre. As these students moved from an uncertain view of a genre to a more informed

understanding of how text might be formed and structured to meet contextual needs, they may have developed contextual analysis skills and continued to apply them in their actual practice. In this sense, *rhetorical reading* seems extremely important in teaching novice FL writers, such as those in the present study, and should be integral to building their ability to write in different genres.

The students' comments in their interviews further demonstrated that analysis of the sample texts at the task-input phase provided them with opportunities to see how the linguistic resources they had known at a receptive level were actually used to achieve a goal in a real-life situation. That is, the range of genre-based pedagogic tasks created a salient link between form and function and gave the students an initial framework for production. As indicated by the students' comments in their interviews, they had "general knowledge," but their "local knowledge" (Carter, 1990) that could be used in a specific domain had not been substantially developed at the very beginning of the semester. They knew some words and phrases in English that could be used for email writing, but they were uncertain as to how to use them to realize a genre. However, as students gained a firmer understanding of the form-function relationship in specific instances of L2 use through the situated genre-based tasks, they may have begun to recognize which lexical items were appropriate in a given context. Generally, FL writers are often less exposed to the intricate relation between genre and language in their real-life situations than is typically the case for SL writers. Incidental learning of the genre-language relationship is therefore less likely to take place in FL contexts. This suggests that the linguistic resources for making meaning in a text, such as lexis, grammar, and discourse structure, have to be brought to consciousness and taught to novice FL writers (Martin, 2009). A deliberate effort to teach and expand these resources explicitly, particularly in genre-based tasks, is meaningful in FL instructional contexts both in terms of second language acquisition and writing development.

The quantitative results showed that the students made clear gains in some aspects of their writing performance, as well as in their awareness and perceptions of their genre knowledge development. Comparison of pre- and post-writing task scores revealed that the students' writing improved significantly in terms of task fulfillment and appropriacy, cohesion and organization, grammatical control, fluency, and language sophistication. However, lexical diversity, or overall vocabulary size, did not exhibit a significant change over the course of the semester. The analysis demonstrated that although the students' vocabulary size did not show dramatic improvements over time, they became more able to control the degree of formality in response to the given context and make more appropriate linguistic choices to respond to the reader and to achieve the specific goal of the given task. Furthermore, qualitative analysis of the same student's writing on different occasions indicated that compared with the initial stage, the students at the end of the semester attempted to provide much more detailed information to back up their claims (i.e., their requests), which in turn made their performance of the request more appealing to the audience. These results suggest that novice FL writers can transform their genre knowledge from a receptive level to a productive level, even after a short period of instruction, if genre-based tasks are systematically designed so that writers can gradually develop a range of linguistic/rhetorical *choices* to make when performing a certain social action in a socially appropriate manner.

The relationship among genres, choices, and constraints may be worth noting at this point. There is a criticism that genre-based pedagogies might constrain writers' creativity through prescriptivism and that genre teachers may accommodate students to the model of the dominant discourse by simply encouraging them to write as they were taught. However, the findings of this study showed that the students did not simply insert their ideas into restrictive formulas or molds but that they did develop abilities to analyze contexts (i.e., rhetorical reading skills) and came to acknowledge linguistic/rhetorical choices and variations. Importantly, the enhanced awareness of choices and variations facilitated not only *how* they wrote but also *what* they wrote. The awareness of choices could be interpreted as an awareness of constraints, but as Hyland (2004) argued, choice can be facilitated by constraint, and "the ability to create meaning is made possible by awareness of the choices and constraints that the genre offers" (Hyland, 2004, p. 20). This insight may be crucial as it applies to teaching novice writers who have little experience with writing in different genres in a foreign language.

The findings can also be interpreted from the perspective of the relationship between linguistic knowledge and writing competence: Writing expertise may depend more on writers' recognition of how certain lexical items are contextually meaningful (i.e., lexical sophistication) than on their possession of a greater number of lexicogrammatical items in L2 (i.e., lexical diversity). Attaining substantial development in learners' vocabulary knowledge is a significant challenge in a one-semester course. However, the findings in the present study indicate that fifteen weeks may be sufficient for obtaining significant improvement in language sophistication within a particular

domain. In other words, although one semester is not enough time to produce a *quantitative* difference, it might be sufficient to produce a *qualitative* difference. Lexical diversity appears to be a function of both the writers' lexical knowledge and the genre. If the genre remains constant, it may not be necessary to change the type of vocabulary used to complete tasks in that genre. Furthermore, genre changes necessitate genre- or register-specific fine-tuning in the type of vocabulary used. Thus, writing expertise in L2 could be less a function of overall vocabulary size than a function of the specific knowledge of the genre or the recognition of the roles language plays in performing specific social actions. In summary, L2 vocabulary knowledge may be conceptualized as functionally differentiated and contextualized knowledge rather than as fixed word knowledge that might be captured in terms of the on-off, right-wrong, acquired-not-acquired dichotomies (Byrnes et al., 2006). Language development thus does not represent "a decontextualized mechanical process of learning new lexical items," but rather entails "an expansion in the meaning-making abilities" (Ryshina-Pankova, 2010, p. 194).

The results of this study tentatively imply that knowledge of a new genre gained in one language context may be transferrable to another language context. Extracts [5] and [6] pointed to the possibility that when FL writers have shaped their understanding of how to write emails in L2 for diverse functional goals, they might thus be able to focus more on the use of their L1 when writing for the same or similar functional goals. This finding tentatively suggests that genre instruction might offer a metalinguistic tool to further explore another language to make the same or similar meaning. The biliterate perspective on writing is a fruitful area of L2 writing research; therefore, future studies should explore how multilingual writers accomplish genre writing across all languages rather than only in their L2.

Limitations

This study provided an empirical report regarding how inexperienced writers developed their genre awareness, language knowledge, and writing competence as they engaged in a range of genre-based tasks in a foreign language context. However, the findings should be considered tentative for the following reasons. First, this study only examined one group without reference to a comparison group. Therefore, even though the students' writing showed significant improvement between the two observation periods, we cannot conclude that the improvement was due to the instruction. Future studies would thus need to use two different treatment groups and compare the achievement of the genre group with that of a control group to gain empirical evidence for potential instructional effects. Second, this study was limited to genres within email-writing situations. The data therefore provided evidence on how proficient students became with email writing over a relatively short period of time, but it did not provide evidence of how much development was observed in students' genre knowledge on a long-term basis in other writing situations. The students in this study should be observed longitudinally to explore how they use what they learned from email writing in their subsequent encounters with different genres and whether previously learned genres become antecedents for further learning and practice with related genres.

Implications for FL writing pedagogies

In terms of practice and pedagogy in FL writing, the present study offers valuable implications for designing syllabi and in-class activities for writing classrooms. First, using emails as a major component of instruction might be beneficial for teaching novice FL writers to experience many different interactive contexts. Compared with school-sponsored genres in general, email inherently involves a much more explicit audience embedded in its content, and many different functional goals can be achieved in response to a particular audience for a particular social action being pursued. Furthermore, as modern communication technologies have developed, emails have blurred the traditional oral/written distinction; this decreased distinction can enable learners to experience movement along a continuum from primary to secondary discourses (Gee, 1988). The features inherent to emails allow for the possibility that emails can constitute invaluable and powerful resources for inexperienced FL writers to increase their knowledge of the rhetorical parameters that are fundamental to the act of writing in general and to develop a foundation for developing advanced literacy. According to Gee (1988), literacy is defined as writers' "control of a secondary use of language used in secondary discourses that can serve as a meta-discourse to critique the primary discourse" (p. 56). It should be noted here, however, that "these secondary discourses all build on, and extend, the uses of language learners acquired as part of primary discourse" (p. 56). Gee's notions of literacy indicate that facilitating writers' awareness of situations

of language use along the continuum between primary and secondary discourses should be one of the primary aims of FL writing instruction. The opportunities to write emails to many different audiences for different functional goals should enable FL writers to shift along a trajectory from primary to secondary discourses and gradually build a foundation for advanced literacy that could be useful for other types of writing required in academic or professional settings.

Second, although it has been advocated that SFL genre pedagogies are well-suited for advanced learners (e.g., Caffarel, 2006; Colombi, 2006; Crane, 2006; Matthiessen, 2006; Ryshina-Pankova, 2006, 2010; Schleppegrell, 2006; Teruya, 2006), the findings of this study suggest that the SFL approaches might also be beneficial to less proficient FL learners. As previously noted, compared with SL writers, FL writers are less likely to be exposed to the environments in which genres manifest as natural consequences of human needs or preferences. This circumstance may lead to the prevalence of the grammar-oriented approach in which language is taught as an object and may prevent writers “from developing their personalized meaning in the target language” (Teruya, 2009, p. 68). Therefore, exploring the functional goal of a genre in terms of the tripartite metafunction of language might encourage novice FL writers to analyze the formal features of genres and the underlying rhetorical parameters. The multiple dimensions of SFL theory, as contrasted with traditional linguistic theory in which meaning is a one-dimensional concept, provide FL writers with “different pathways for exploring the construal and construction of meaning in texts and for expanding his/her meaning potential” (Caffarel, 2006, p. 205) in the FL. The pathways offered by SFL can empower novice FL writers to expand their meaning making into new contexts.

Third, L2 writing pedagogy might be greatly informed by the link between the notions of genre and task. Each genre presents a different set of rhetorical *choices* or *possibilities* (Cheng, 2008a; Hyland, 2004) based on its functional goal—from lexicon and grammar to format, content, and organization; students can then study and adapt these choices and possibilities to their own writing. Thus, tasks provide instructional frameworks in which to organize writing classrooms in a sequential manner (i.e., task-input, pedagogic task, target task, and task-follow up); this framework involves systematically bringing a communicative environment into the classroom to encourage students to use a target language competently and confidently in a range of rhetorical situations beyond the classroom. Thus, the notion of task may provide a renewed understanding of effective genre learning that could lead to exciting cross-sectioning of genre-based writing pedagogy with an approach that explicitly addresses language learning. The combination of genre and task can therefore create a crucial pedagogical link between socially situated writing performance and choices of language use.

Appendix A. Examples of prototypical genre models (based on Follet et al., 2008)

The two email samples presented below are written by the same person (Jon) for the same functional goal (to make an appointment), but each is addressed to different recipients (Mr. Yamato and Mari). Mr. Yamato is Jon’s client, and Mari is Jon’s friend. This setting thus assumes that Jon’s appointment email to Mr. Yamato is written more formally than his email to Mari.

Making appointments (formal)

Dear Mr. Yamato,

As mentioned in my email of 2 September, I am planning to be in Tokyo next week to attend the international conference

I wonder if it would be possible for you to meet me on Friday, 10 September at our exhibition.

I would appreciate it if you could call me within the next few days to confirm this appointment, or if necessary, to propose an alternative arrangement.

I am very much looking forward to meeting you soon in Tokyo.

Regards,

Jon

Making appointments (informal)

Hi Mari,

It's such a short notice, but I am wondering if you might be free for lunch tomorrow. As I will be in Kichijooji area tomorrow morning, it would be good to meet you if you're available for lunch.

If this is not good for you, please let me know your convenient date, time and venue. I will adjust my schedule accordingly.

Look forward to hearing from you.

See you soon,

Jon

Appendix B. Sample pedagogic tasks

Prompt 1.

Write a request email to your professor, asking him/her to write a recommendation letter for you to apply for a scholarship.

Prompt 2.

Write a request email to your friend (a native speaker of English), asking him/her to proofread your research paper written in English.

Appendix C. Prompts for the target tasks

Assignment 1.

Dr. and Mrs. Lewis Sams invited you to their housewarming party. A lot of guests showed up, and everyone was very friendly. The food was excellent. You had a great time there. Write an email to Dr. and Mrs. Lewis Sam to show your appreciation.

Assignment 2.

In July 2008, Author Yang Yi won the Akutagawa Prize to become the first nonnative Japanese speaker to receive the prestigious literary award. Her award winning work "Tokiga nijimu asa" (literally "A morning when time blurs") is set during and after China's democratization movement centering on the 1989 Tiananmen Square massacre. Yang said, "I'm very happy. I feel I have been accepted." Write an email to Yang Yi to congratulate her.

Assignment 3.

James, an international student who has just arrived in Tokyo, is eager to have new experiences in Japan. Most universities in Japan hold an annual school festival in autumn, and James is interested in joining some of the festivals held at different universities. Write an email to James to invite him to our university's *Shuukakusai* (Harvest Festival) and explain to him about some notable features of our *Shuukakjusai*.

Assignment 4.

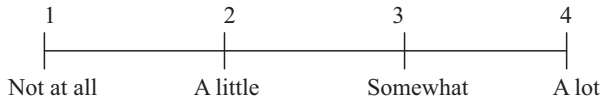
You are planning to travel in a foreign country during the summer holiday. However, you are not rich enough, and you need to make a cheap trip. Write an email to HIS to ask for information about a cheap travel package to your destination.

Assignment 5.

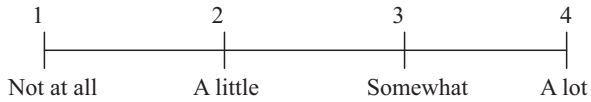
You are interested in applying for the position of a horticultural therapist advertised in the June 23 issue of the Japan Times (the advertisement was attached to the assignment paper). Write an application email and explain who you are, what you can do, and what experiences you possess that might make you a strong candidate.

Appendix D. Sample survey questions

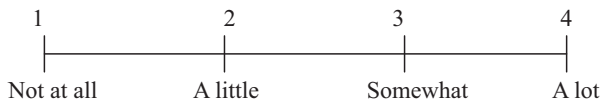
(1) In this English writing course, we have learned email writing for a variety of purposes. Before taking this class, to what degree did you have any experience with writing emails in English?



(2) Compared with the beginning of the semester, to what degree do you think that you have improved your ability to write emails in English?



(3) Compared with the beginning of the semester, to what degree do you think that you have changed your way of thinking about writing an email in English?



(4) To the students who chose either *a little*, *somewhat*, or *a lot* in the question (3), how and why do you think you have changed in the way you did?

Appendix E. Scale descriptors based on

Task Fulfillment and Appropriacy (TFA)

- 1 (a) Text is entirely inappropriate to given context or (b) predominantly incomprehensible although (c) a few words or sentences may be present
- 2 (a) Text relates poorly to given context and is only sporadically appropriate or (b) comprehensible. (c) Some appropriate vocabulary within restricted range
- 3 (a) Text relates in part to given context although (b) with some confusion of meaning. (c) Appropriate vocabulary used although there are considerable errors
- 4 (a) Text relates generally to given context (b) with few confusions of meaning. (c) Vocabulary choices are generally effective although there are some inappropriacies
- 5 (a) Text relates well to given context. It is thoroughly appropriate and (b) easily understood. (c) Vocabulary choices are appropriate and effective.

Cohesion & Organization (C&O)

- 1 Very disjointed with minimal organization
- 2 Limited control of simple cohesive devices; some basic organization but little awareness of appropriate organization of ideas relevant to this task
- 3 Simple cohesion is controlled but problems of over use or inappropriate choices occur; there is some awareness of appropriate organization of ideas relevant to this task
- 4 Generally cohesive, though some problems may be noticed in this area; organization of ideas is mainly effective
- 5 Text is cohesive and organization is clear and appropriate to task

Grammatical Control (GC)

- 1 Poor control of grammatical structures within this context
- 2 Some control of grammatical structures suitable for this context but errors dominate

- 3 Fair control of grammatical structures within this context but with considerable errors
 4 General good control of grammatical structures suitable for this context with a few obtrusive errors
 5 Competent control of grammatical structures appropriate to the context with only unobtrusive errors

References

- Achugar, M., & Colombi, M. C. (2008). Systemic functional linguistic explorations into the longitudinal study of advanced capacities: The case of Spanish heritage language learners. In L. Ortega & H. Byrnes (Eds.), *The longitudinal study of advanced L2 capacities* (pp. 36–57). New York: Routledge.
- Alcón, E. (2005). Does instruction work for learning pragmatics in the EFL context? *System*, 33, 417–435.
- Angelova, M., & Riazantseva, A. (1999). “If you don’t tell me, how can I know?” A case study of four international students learning to write the U.S. way. *Written Communication*, 16, 491–525.
- Bakhtin, M. M. (1986). The problem of speech genres. In C. Emerson & M. Holquist (Eds.), *Speech genres and other late essays* (pp. 62–102). Austin: University of Texas Press.
- Bardovi-Harlig, K., & Dörnyei, Z. (1998). Do language learners recognize pragmatic violations? Pragmatics vs. grammatical awareness in instructed L2 learning. *TESOL Quarterly*, 32, 233–259.
- Belcher, D. (1994). The apprenticeship model to advanced academic literacy: Graduate students and their mentors. *English for Specific Purposes*, 13, 23–34.
- Belcher, D. (2004). Trends in teaching English for Specific Purposes. *Annual Review of Applied Linguistics*, 24, 165–186.
- Bhatia, V. K. (1993). *Analyzing genre: Language use in professional settings*. London: Longman.
- Bloch, J. (2002). Student/teacher interaction via email: The social context of Internet discourse. *Journal of Second Language Writing*, 11, 117–134.
- Brown, J. D. (2001). *Using survey in language programs*. Cambridge, UK: Cambridge University Press.
- Byrnes, H. (2002). The role of task and task-based assessment in a content-oriented collegiate foreign language curriculum. *Language Testing*, 19, 419–437.
- Byrnes, H. (2005). Content-based foreign language instruction. In C. Sanz (Ed.), *Mind and context in adult second language acquisition* (pp. 282–302). Washington, DC: Georgetown University Press.
- Byrnes, H. (2009). Emergent L2 German writing ability in a curricular context: A longitudinal study of grammatical metaphor. *Linguistics and Education*, 20, 50–66.
- Byrnes, H., Crane, C., Maxim, H. H., & Sprang, K. A. (2006). Taking text to task: Issues and choices in curriculum construction. *ITL-International Journal of Applied Linguistics*, 152, 85–109.
- Byrnes, H., & Sinicrope, C. (2008). Advancedness and the development of relativization in L2 German: A curriculum-based longitudinal study. In L. Ortega & H. Byrnes (Eds.), *The longitudinal study of advanced L2 capacities* (pp. 109–138). New York: Routledge.
- Byrnes, H., & Sprang, K. A. (2004). Fostering advanced L2 literacy: A genre-based cognitive approach. In H. Byrnes & H. H. Maxim (Eds.), *Advanced foreign language learning: A challenge to college programs* (pp. 47–53). Boston, MA: Thompson-Heinle.
- Cadman, K. (2005). Towards a ‘pedagogy of connection’ in critical research education: A REAL story. *Journal of English for Academic Purposes*, 4, 353–367.
- Caffarel, A. (2006). Learning advanced French through SFL: Learning SFL in French. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 204–224). London: Continuum.
- Carter, M. (1990). The idea of expertise: An exploration of cognitive and social dimensions of writing. *College Composition and Communication*, 41, 265–286.
- Casanave, C. P. (1995). Local interactions: Constructing texts for composing in a graduate sociology program. In D. Belcher & G. Brain (Eds.), *Academic writing in a second language: Essays on research and pedagogy* (pp. 83–110). Norwood, NJ: Ablex.
- Cheng, A. (2006). Understanding learners and learning in ESP genre-based writing instruction. *English for Specific Purposes*, 25, 76–89.
- Cheng, A. (2007). Transferring generic features and recontextualizing genre awareness: Understanding writing performance in the ESP genre-based literacy framework. *English for Specific Purposes*, 26, 287–307.
- Cheng, A. (2008a). Analyzing genre exemplars in preparation for writing: The case of an L2 graduate student in the ESP genre-based instructional framework of academic literacy. *Applied Linguistics*, 29, 50–71.
- Cheng, A. (2008b). Individualized engagement with genre in academic literacy tasks. *English for Specific Purposes*, 27, 387–411.
- Colombi, M. C. (2006). Grammatical metaphor: Academic language development in Latino students of Spanish. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 147–163). London: Continuum.
- Cook, V. (2003). *Effects of the second language on the first*. Clevedon: Multilingual Matters.
- Crane, C. (2006). Modeling a genre-based foreign language curriculum: Staging advanced L2 learning. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 227–245). London: Continuum.
- Dong, Y. R. (1996). Learning how to use citations for knowledge transformation: Non-native doctoral students’ dissertation writing in science. *Research in the Teaching of English*, 30, 428–457.
- Dong, Y. R. (1998). Non-native graduate students’ thesis/dissertation writing in science: Self-reports by students and their advisors from two U.S. institutions. *English for Specific Purposes*, 17, 369–390.
- Dovey, T. (2010). Facilitating writing from sources: A focus on both process and product. *Journal of English for Academic Purposes*, 9, 45–60.
- Education Testing Service. (2010). *TOEIC speaking and writing test* Retrieved 31.08.10, from http://www.toeic.or.jp/toeic_en/sw/.
- Ellis, R. (2005). *Planning and task performance in a second language*. Amsterdam: John Benjamin.
- Fishman, S., & McCarthy, L. (2001). An ESL writer and her discipline-based professor. *Written Communication*, 18, 180–228.

- Flowerdew, J. (2000). Discourse community, legitimate peripheral participation, and the nonnative-English-speaking scholar. *TESOL Quarterly*, 34, 127–150.
- Flowerdew, J. (2002). Genre in the classroom: A linguistic approach. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 91–102). Mahwah, NJ: Lawrence Erlbaum Associates.
- Follet, A., Terao, K., Ueda, M., & Terasawa, E. (2008). *Kakitai Hyogen Ga Sugu Ni Mitsukaru Eibun Meiru [Emails in English for Various Settings]*. Tokyo: Medical Perspectives.
- Gee, J. P. (1988). What is literacy? In V. Zamel & R. Spack (Eds.), *Negotiating academic literacies: Teaching and learning across languages cultures* (pp. 51–59). London: Lawrence Erlbaum Associates.
- Gentil, G. (2005). Commitments to academic biliteracy: Case studies of francophone university writers. *Written Communication*, 22, 421–471.
- Gimenez, J. (2008). Beyond the academic essay: Discipline-specific writing in nursing and midwifery. *English for Academic Purposes*, 7, 151–164.
- Gosden, H. (1998). An aspect of holistic modeling in academic writing: Propositional clusters as a heuristic for thematic control. *Journal of Second Language Writing*, 7, 19–41.
- Granville, S., & Dison, L. (2005). Thinking about thinking: Integrating self-reflection into an academic literacy course. *Journal of English for Academic Purposes*, 4, 99–118.
- Haas, C. (1994). Learning to read biology: One student's rhetorical development in college. *Written Communication*, 11, 43–84.
- Halliday, M. A. K. (1994). *An introduction to functional grammar*. London: Edward Arnold.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (1999). *Construing experience through meaning: A language-based approach to cognition*. New York: Continuum.
- Hammond, J., & Macken-Horarik, M. (1999). Critical literacy: Challenges and questions for ESL classrooms. *TESOL Quarterly*, 33, 528–544.
- Hanauer, D. (1998). The effect of three literary educational methods on the development of genre knowledge. *Journal of Literary Semantics*, 27, 43–57.
- Hansen, J. G. (2000). Interactional conflicts among audience, purpose, and content knowledge in the acquisition of academic literacy in an EAP course. *Written Communication*, 17, 27–52.
- Henry, A., & Roseberry, R. (1998). An evaluation of a genre-based approach to the teaching of EAP/ESP writing. *TESOL Quarterly*, 32, 147–156.
- Huang, J., & Mohan, B. (2009). A functional approach to integrated assessment of teacher support and student discourse development in an elementary Chinese program. *Linguistics and Education*, 20, 22–38.
- Hyland, K. (2003). Genre-based pedagogies: A social response to process. *Journal of Second Language Writing*, 12, 17–29.
- Hyland, K. (2004). *Genre and second language writing*. Ann Arbor: University of Michigan Press.
- Hyland, K. (2007). Genre pedagogy: Language, literacy, and L2 writing instruction. *Journal of Second Language Writing*, 16, 148–164.
- Hyon, S. (2001). Long-term effects of genre-based instruction: A follow-up study of an EAP reading course. *English for Specific Purposes*, 20, 417–438.
- Hyon, S. (2002). Genre and ESL reading: A classroom study. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 121–141). Mahwah, NJ: Lawrence Erlbaum.
- Iru, S. (2010). Transfer of pragmatic competences: A bi-directional perspective. *The Modern Language Journal*, 94, 87–102.
- Johns, A. M. (1997). *Text, role, and context: Developing academic literacies*. Cambridge: Cambridge University Press.
- Johns, A. M. (2002). Introduction: Genre in the classroom. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 3–13). Mahwah, NJ: Lawrence Erlbaum.
- Johns, A. M. (2003). Genre and ESL/EFL composition instruction. In B. Kroll (Ed.), *Exploring the dynamics of second language writing* (pp. 195–217). Cambridge: Cambridge University Press.
- Johns, A. M. (2008). Genre awareness for the novice academic student: An ongoing quest. *Language Teaching*, 41, 237–252.
- Kobayashi, H., & Rinnert, C. (2002). High school student perceptions of first language literacy instruction: Implications for second language writing. *Journal of Second Language Writing*, 11, 96–116.
- Kobayashi, H., & Rinnert, C. (2008). Task response and text construction across L1 and L2 writing. *Journal of Second Language Writing*, 17, 7–29.
- Koike, D., & Pearson, L. (2005). The effect of instruction and feedback in the development of pragmatic competence. *System*, 33, 481–501.
- Langsrad, O. (2004). *Fisher's exact test*. Retrieved 13.09.09, from <http://www.lamgsrud.com/fisher/htm>.
- Leki, I. (1995). Coping strategies of ESL students in writing tasks across the curriculum. *TESOL Quarterly*, 29, 235–260.
- Leki, I. (2003). Living through college literacy: Nursing in a second language. *Written Communication*, 20, 81–98.
- Leki, I. (2009). Preface. In R. M. Manchón (Ed.), *Writing in foreign language contexts: Learning, teaching, and research* (pp. xiii–xvi). Clevedon, UK: Multilingual Matters.
- Leki, I., & Carson, J. (1997). “Completely different worlds”: EAP and the writing experiences of ESL students in university courses. *TESOL Quarterly*, 31, 39–69.
- Long, M. H., & Crookes, G. (1993). Units of analysis in syllabus design—The case for task. In G. Crookes & S. M. Gass (Eds.), *Tasks in a pedagogical context: Integrating theory and practice* (pp. 9–54). Clevedon, UK: Multilingual Matters.
- Long, M. H., & Norris, J. M. (2000). Task-based teaching and assessment. In M. Byram (Ed.), *Encyclopedia of language teaching* (pp. 597–603). London: Routledge.
- Lumley, T. (2005). *Assessing second language writing: The rater's perspective*. Frankfurt am Main: Peter Lang.
- Malvern, D., Richards, B. J., Chipere, N., & Duran, P. (2004). *Lexical diversity and language development: Quantification and assessment*. New York: Palgrave Macmillan.
- Manchón, R. M. (2009). Introduction: Broadening the perspective of L2 writing scholarship: The contribution of research on foreign language writing. In R. M. Manchón (Ed.), *Writing in foreign language contexts: Learning, teaching, and research* (pp. 1–22). Clevedon, UK: Multilingual Matters.
- Manchón, R. M., & de Haan, P. (2008). Writing in foreign language contexts: An introduction. *Journal of Second Language Writing*, 17, 1–6.

- Martin, J. R. (2009). Genre and language learning: A social semiotic perspective. *Linguistics and Education*, 20, 10–21.
- Martin, J. R., & Rose, D. (2008). *Genre relations: Mapping culture*. London: Equinox.
- Matsuda, P. K., Canagarajah, A. S., Harklau, L., Hyland, K., & Warschauer, M. (2003). Changing currents in second language writing research: A colloquium. *Journal of Second Language Writing*, 12, 151–179.
- Matthiessen, C.M.I.M.. (2006). Educating for advanced foreign language capacities: Exploring the meaning-making resources of language systemically-functionally. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 31–57). London: Continuum.
- Mustafa, Z. (1995). The effect of genre awareness on linguistic transfer. *English for Specific Purposes*, 14, 247–256.
- Norris, J. M. (2009). Task-based teaching and testing. In M. H. Long & C. J. Doughty (Eds.), *The handbook of language teaching* (pp. 578–594). Malden, MA: Wiley-Blackwell.
- Ortega, L. (2003). Syntactic complexity measures and their relationship to L2 proficiency: A research synthesis of college-level L2 writing. *Applied Linguistics*, 24, 492–518.
- Ortega, L. (2004). *L2 writing research in EFL contexts: Some challenges and opportunities for EFL researchers*. Applied Linguistics Association of Korea Newsletter. Retrieved 23.08.06, from www.alak.org.kr.
- Ortega, L. (2009). Studying writing across EFL contexts: Looking back and moving forward. In R. M. Manchón (Ed.), *Writing in foreign language contexts: Learning, teaching, and research* (pp. 232–255). Clevedon, UK: Multilingual Matters.
- Ortega, L. (2010). *Exploring interfaces between L2 writing and second language acquisition*. Plenary delivered at the 9th Symposium on Second Language Writing.
- Ortega, L., & Carson, J. (2009). Multicompetence, social context, and L2 writing research praxis. In T. Silva & P. K. Matsuda (Eds.), *Practicing theory in second language writing* (pp. 48–71). West Lafayette, IN: Parlor Press.
- Paltridge, B. (1996). Genre, text type, and the language learning classroom. *ELT Journal*, 50, 237–243.
- Paltridge, B. (1997). *Genre, frames and writing in research settings*. Amsterdam and Philadelphia: John Benjamins.
- Paltridge, B. (2001). *Genre and the language learning classroom*. Ann Arbor: University of Michigan Press.
- Paltridge, B. (2002). Genre, text type, and the English for academic purposes (EAP) classroom. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 73–90). Mahwah, NJ: Lawrence Erlbaum.
- Paltridge, B. (2004). Academic writing. *Language Teaching*, 37, 87–105.
- Pang, T. T. T. (2002). Textual analysis and contextual awareness building: A comparison of two approaches to teaching genre. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 145–161). Mahwah, NJ: Lawrence Erlbaum.
- Parks, S. (2001). Moving from school to the workplace: Disciplinary innovation, border crossings, and the reshaping of a written genre. *Applied Linguistics*, 22, 405–438.
- Pasquarelli, S. L. (2006). *Teaching writing genres across the curriculum: Strategies for middle school teachers*. Greenwich, Connecticut: Information Age Publishing.
- Prior, P. A. (1991). Contextualizing writing and response in a graduate seminar. *Written Communication*, 8, 267–310.
- Riazi, A. (1997). Acquiring disciplinary literacy: A social-cognitive analysis of text production and learning among Iranian graduate students of education. *Journal of Second Language Writing*, 6, 105–137.
- Riley, J., & Reedy, D. (2000). *Developing writing for different purposes: Teaching about genre in the early years*. London: Sage Publications.
- Rinnert, C., & Kobayashi, H. (2009). Situated writing practices in foreign language settings: The role of previous experience and instruction. In R. M. Manchón (Ed.), *Writing in foreign language contexts: Learning, teaching, and research* (pp. 23–48). Clevedon, UK: Multilingual Matters.
- Robinson, P. (2001). Task complexity, task difficulty, and task production: Exploring interactions in a componential framework. *Applied Linguistics*, 22, 27–58.
- Robinson, P. (2005). Cognitive complexity and task sequencing: A review of studies in componential framework for second language task design. *International Review of Applied Linguistics*, 43, 1–32.
- Robinson, P. (2009). Syllabus design. In M. H. Long & C. J. Doughty (Eds.), *The handbook of language teaching* (pp. 294–310). Malden, MA: Wiley-Blackwell.
- Roca de Larios, J., Manchón, R. M., & Murphy, L. (2006). Generating text in native and foreign language writing: A temporal analysis of problem-solving formulation processes. *The Modern Language Journal*, 90, 100–114.
- Russel, D., & Fisher, D. (2009). Online, multimedia case studies for professional education: Revisioning concepts of genre recognition. In J. Giltrow & D. Stein (Eds.), *Genres in the internet* (pp. 163–191). Amsterdam: Benjamins.
- Ryshina-Pankova, M. V. (2006). Creating textual worlds in advanced learning writing: The role of complex theme. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 164–183). London: Continuum.
- Ryshina-Pankova, M. V. (2010). Toward mastering the discourses of reasoning: Use of grammatical metaphor at advanced levels of foreign language acquisition. *The Modern Language Journal*, 94, 181–197.
- Sasaki, M. (2004). A multi-data analysis of the 3.5-year development of EFL student writers. *Language Learning*, 54, 525–582.
- Sasaki, M. (2007). Effects of study-abroad experiences on EFL writers: A multiple-data analysis. *The Modern Language Journal*, 91, 602–620.
- Sasaki, M., & Hirose, K. (1996). Explanatory variables for EFL students expository writing. *Language Learning*, 46, 137–174.
- Schleppegrell, M. J. (2004). *The language of schooling: A functional linguistic perspective*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Schleppegrell, M. J. (2006). The linguistic features of advanced language use: The grammar of exposition. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 134–146). London: Continuum.
- Schoonen, R., Snellings, P., Stevenson, M., & van Gelderen, A. (2009). Towards a blueprint of the foreign language writer: The linguistic and cognitive demands of foreign language writing. In R. M. Manchón (Ed.), *Writing in foreign language contexts: Learning, teaching, and research* (pp. 77–101). Clevedon, UK: Multilingual Matters.
- Sengupta, S. (1999). Rhetorical consciousness raising in the L2 reading classroom. *Journal of Second Language Writing*, 8, 291–319.

- Skehan, P. (1996). A framework for the implementation of task-based instruction. *Applied Linguistics*, 17, 38–62.
- Skehan, P., & Foster, P. (2001). Cognition and tasks. In P. Robinson (Ed.), *Cognition and second language instruction* (pp. 183–205). Cambridge: Cambridge University Press.
- Spack, R. (1988). Initiating ESL students into the academic discourse community: How far should we go? *TESOL Quarterly*, 22, 29–51.
- Spack, R. (1997). The acquisition of academic literacy in a second language: A longitudinal case study. *Written Communication*, 14, 3–62.
- Swales, J. M. (1990). *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- Takahashi, S. (2001). The role of input enhancement in developing interlanguage pragmatic competence. In K. Rose & G. Kasper (Eds.), *Pragmatics in language teaching* (pp. 171–199). Cambridge: Cambridge University Press.
- Takahashi, S. (2005). Noticing in task performance and learning outcomes: A qualitative analysis of instructional effects in interlanguage pragmatics. *System*, 33, 437–461.
- Takimoto, M. (2006). The effects of explicit feedback and form-meaning processing on the development of pragmatic proficiency in consciousness-raising tasks. *System*, 34, 601–614.
- Takimoto, M. (2009). The effects of input-based tasks on the development of learners' pragmatic proficiency. *Applied Linguistics*, 30, 1–25.
- Tardy, C. (2005). "It's like a story": Rhetorical knowledge development in advanced academic literacy. *Journal of English for Academic Purposes*, 4, 325–338.
- Tardy, C. (2006). Researching first and second language genre learning: A comparative review and a look ahead. *Journal of Second Language Writing*, 15, 79–101.
- Tardy, C. (2009). *Building genre knowledge*. West Lafayette, IN: Parlor Press.
- Teruya, K. (2006). Grammar as a resource for the construction of language logic for advanced language learning in Japanese. In H. Byrnes (Ed.), *Advanced language learning: The contribution of Halliday and Vygotsky* (pp. 109–133). London: Continuum.
- Teruya, K. (2009). Grammar as a gateway into discourse: A systemic functional approach to SUBJECT, THEME, and logic. *Linguistics and Education*, 20, 67–79.
- Trew, G. (2006). *Tactics for TOEIC speaking and writing tests*. New York: Oxford University Press.
- Uysal, H. H. (2008). Tracing the culture behind writing: Rhetorical patterns and bidirectional transfer in L1 and L2 essays of Turkish writers in relation to educational context. *Journal of Second Language Writing*, 17, 183–207.
- Wang, W., & Wen, Q. (2002). L1 use in the L2 composing process: An exploratory study of 16 Chinese EFL writers. *Journal of Second Language Writing*, 11, 225–246.
- Watson Todd, R. (2003). EAP or TEAP? *Journal of English for Academic Purposes*, 2, 147–156.
- Woodall, B. R. (2002). Language-switching: Using the first language while writing in a second language. *Journal of Second Language Writing*, 11, 7–28.

Sachiko Yasuda is a PhD candidate at the Department of Second Language Studies, the University of Hawaii at Manoa. She is currently an assistant professor at the Tokyo University of Agriculture, where she teaches college EFL writing courses while completing her dissertation. Her research interests include foreign language writing, genre studies, academic literacy, multicompetence, and biliteracy development.