



## READING GENRE IN TEACHING AND LEARNING ENGLISH

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### *Abstract*

*Genre is a type or a kind of reading text commonly found in writing. Reading text is one of the four skills that students must master in English. The various types of the text that students learn can help them to improve their skill. Such as narrative, recount, descriptive text and so on. A part from that, the teacher must be able to choose and analyze the right text so that can help the students develop reading and writing skills. The stages in analyzing text are as follows: register analysis, grammatical rhetorical analysis, interactional analysis and genre analysis. The approach used to teach the genre is an approach emphasizing understanding the text production such as grammar, objectives and language features. The characteristic in the genre based approach are language learning as social activity, explicit teaching and apprenticeship teaching. The pedagogical approaches to teach genre are multiple pedagogical approaches to genre, implicit genre pedagogies, explicit genre pedagogies, and interactive genre pedagogies. Besides that, we can use implicit and explicit method approaches in developing genres. Moreover, the benefits from reading genre analysis are the students can understand the content of the text as a whole, both in term of grammar, factions and so on.*

*Keywords: Reading genre, analysis, teach and learning.*

### **A. Introduction**

Reading is a part of learning. One way to increase the students' skill is by assisting them to understand the reading text. People read the text to get knowledge and new information. An important component of achievement in most school subject is the skill of reading. Good reading and read fluently. Reading genre has been defined as the ability to gain mastery over the processed of encoding and decoding. Moreover, as children learn to read, they encounter different texts. Genre implies different writing style. According to Aglaia Stampoltzis and Peter Pumfrey argue the text is considered to involve two aspects such as the purpose and the structure of the text.<sup>1</sup>

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<sup>1</sup> Aglaia Stampoltzis and Peter Pumfrey, *The effects of text genre on children's reading miscues and comprehension*, January (2010), p. 61.

A wide variety of reading material is available for children. Students are like to read various kinds of books with many different genres (narrative, procedure, expository, report and information) and they need to learn how to handle them.

This article included in the scope of how to analyze and teach reading genre. There are some researches about reading and genre<sup>2</sup>. The research are discuss about genre analysis, how to teach reading, language teaching and reading skill. Here the researcher finds the idea to write the article.

The purpose of teaching and learning genres is to raise students' reading skill of the variety of language meaning and the different written forms are used. Here the writer tries to explain several things related to the type of reading such as definitions of genre, how to analysis genre, approaches to teach genre and others.

## **B. Discussion**

### **1. Definition of Genre**

Genre is actually not originally an English word. Genre is a French term derived from the Latin *genus, generis*, meaning 'type', 'sort', or 'kind'.<sup>3</sup> It is also said that a genre is a type of written organization and layout (such as, an advertisement, a letter, a magazine article, etc).<sup>4</sup> At various times and in various areas study, genre has been defined and used mainly as a classificatory tool, a way of shorting and organizing kinds of texts and other cultural objects. But more recently, genre has come to be defined less as a means of organizing kinds of texts and more as a powerful, ideologically active, and historically changing shaper of texts, meanings, and social actions.<sup>5</sup>

According to Webster's Third New International Dictionary, the concept of genre originally means a type of small picture representing a scene as a fancy way to referring to classes of real world entities.<sup>6</sup>

Genre are simple categorizations of text types and offering instead an understanding of genre that connects kinds of text to kinds of social action.<sup>7</sup> It is also used to refer types of film and musical categories<sup>8</sup> Furthermore, Martin in Swales

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<sup>2</sup> Suzhen Guo, *Genre Analysis and Advanced English Teaching*, December (2015), p. 2613-2618.

<sup>3</sup> <http://academic.brooklyn.cuny.edu/english/melani/cs6/renres.html>. retrieved on 27/12/10.

<sup>4</sup> Jeremy Harmer, *The Practice of English Language Teaching*, (England: Longman, 2007), p. 31.

<sup>5</sup> Anis S. Bawarshi and Mary Jo Reiff, *Genre An Introduction to history, theory, Research, and Pedagogy*. ( Indiana: Parlor Press. 2010) . p. 4

<sup>6</sup> Liming Deng and Quijin Chen Yanyan Zhang, *Developing Chinese EFL Learners' Generic Competence*. (New York: Springer, 2014), p. 3

<sup>7</sup> Anis S. Bawarshi and Mary Jo Reiff, *An Introduction to History, Theory, Reaseach, and Pedagogy*. ( United States Of America: Parlor Pressand The WAC Clearinghouse, 2010), p. 3

<sup>8</sup> Ann John, M., *Text, Role, Conctect and Text: Develoving Academic Literacies*.(USA: Cambride University Press, 1997), p. 21.

defines genre as: Genre is how things get done, when the language is used to accomplish them. Such as poems, narratives, expositions, lectures, seminars, recipes, manuals, appointment making, service encounters, news broadcasts and so on. The term genre is used here to embrace each of the linguistically realized activity type which comprises so much of our culture.<sup>9</sup> based on the explanation above the writer conclude that genre is a type or kind of reading text, advertisement, letter, magazine, poems, picture, film, music, or news. Moreover, the genre has meaning of changing shaper of texts, meanings and social actions.

## 2. Genre Analysis

Genre analysis is a developing multi disciplinary approach to the study of texts, such as verbal and written, drawing from studies in linguistics sociology or psychology. Genre analysts look for the common patterns of grammar usage, key vocabulary, and text structure in particular text types.<sup>10</sup>

According to Qin said Genre analysis is the study of situated linguistic behavior in institutionalized academic or professional settings.<sup>11</sup> In other opinion, Genre analysis is originated from discourse analysis a study of language use beyond the sentence boundaries.

The different theories in linguistics, Bhatia formulated the history aspects of the genre analysis into four stages:

- a. *Register analysis*. Register analysis is a surface level description, aiming to describe language variation in terms of lexical grammatical features.
- b. *Grammatical rhetorical analysis*. Grammatical rhetorical analysis is as a functional language description, attempts to capture the relationship between grammatical choice and rhetorical function in scientific writings.
- c. *Interactional analysis*. Interactional analysis is stressing the interpretation of discourse by readers or listeners.
- d. *Genre analysis*. Genre analysis is sufficient explanation of sociocultural, institutional, and organizational constraints and expectations that influence the nature of a particular discourse type.

According to my research, genre analysis consists of five steps: structure, style, content, the purpose and genre context.<sup>12</sup>

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<sup>9</sup> John, M. Swales, *Genre Analysis*, (UK: Cambridge University Press, 1990), p. 41

<sup>10</sup> Bradford-Watts, K, *What is genre and why is it useful for language teachers?* JALT Journal. (2003). Retrieved from: [publications.org/tlt/articles/2003/05/index](http://publications.org/tlt/articles/2003/05/index)

<sup>11</sup> Qin, X. B, A Review of Genre Based Teaching Approaches. *Foreign Language Teaching and Research*, 15 (2000), p. 42

<sup>12</sup> Suaibatul Aslamiah, *Generic Structure Analysis of Reading in the Textbook Look Ahead an English Course for Senior High School*, ( 2011), p. 32.

From the explanation above, we can conclude that genre analysis is a study of the teacher to choose or select the reading text according to student level, culture, language, attitude, variation and purpose.

Other than that, Genre analysis involves three important aspects as follow:

- a. The first aspect, surface level. Surface level is the linguistic aspect analysis.
- b. The second, Sociological concern. Sociological concern is communicative purpose analysis.
- c. The third, psychological cognitive. This aspect reveals the cognitive structuring typical of particular areas of enquiry. This aspect of analysis largely offers insightful answers to the often repeated question.

In analyzing genre: Language in professional settings, Vijay Bhatia outlines seven steps to analyzing genres. Not all ESP genre researchers will follow all these steps, and not always in the order Bhatia outlines, but together these steps provide insight into the range of ways ESP genre researchers go about conducting genre analyses in academic and professional contexts.

The first step involves placing a given genre text in its situational context.

Step two involves surveying the existing research on the genre. Step three involves refining the researcher's understanding of the genre's discourse community. These are including identifying the writers and readers who use the genre and determining their goals and relationship to one another. Step four involves the researcher collecting a corpus of the genre. Step five introduces an ethnographic dimension, with Bhatia recommending that the researcher conduct ethnography of the institutional context in which the genre takes places in order to gain naturalistic insight into the conditions. Step six moves from context to text, and involves the decision regarding which level of linguistic analysis to explore: *lexica grammatical feature*, for example tenses, clauses, quantitative and other syntactic properties. In the final step, Bhatia advises researchers to seek a specialist informant from the researcher site to verify findings.<sup>13</sup>

### 3. Genre based Approach In Teaching

Talking about genre, since the 1980s, there has been considerable attention toward the genre. Based approach to teaching writing<sup>14</sup> and also the students get the benefit from studying various text types. Genre based approach is defined as an approach to teach genre moving through certain stages including building knowledge of the field, modeling, joint construction, and independent construction of the text.

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<sup>13</sup> Vijay Bhatia. *Analysing Genre: Language Use in Professional Settings*. London: Longman, 1993. P 34

<sup>14</sup> Hyland, K. *English for academic Purpose: An Advanced Resource Book*. Retrieved from [http://www2.caes.hku.hk/kenhyland/files/2020/11/English-for-academic-purpose1.\(2006\).pdf](http://www2.caes.hku.hk/kenhyland/files/2020/11/English-for-academic-purpose1.(2006).pdf). p. 33.

According to Nugroho and Hafrizon<sup>15</sup> state that genre based approach is teaching and learning an activity that consists of a number of stages which the teacher and students go through so that students gradually gain independent control of a particular text type.

Genre based approach is an approach that emphasize on the selected text understanding and production at process of teaching and learning in the classroom.<sup>16</sup> To get the goal, the students have to able to understand and produce a text as every unit rather than just a sentence. By applying genre based approach, students will know about generic structure, the purpose and the language feature of various genres that make them have clear understanding on how they are suppose to develop their text. There are characteristic of the genre based approach such as, language learning as social activity, explicit teaching and apprenticeship teaching.

According to Vygotsky argue that learner will learn better if study or work together to construct knowledge. Language learning activity can be done by collaborating between the teacher and the students or between students and other students in a group. According explanation above that social interaction and participation of group members can develop new knowledge. Moreover, from the interaction or process of studying, the students expected to understand of reading the material in process teaching and learning.

#### **4. Multiple Pedagogical Approaches to Teach Genres**

In this part, will focus about how genre learned, how they function in particular context, and how they carry out communicative goals and reflect. In addition, recent studies of how genres function socially and ideologically have led to increased attention to critical pedagogical methods and to approaches to genre. Here four pedagogical approaches to teach genres: multiple pedagogical approaches to genre, implicit genre pedagogies, explicit genre pedagogies, and interactive genre pedagogies.

##### **a. Multiple Pedagogical Approaches to genre**

Devitt argue that learning genres, learning through genres, and learning about genres that is, teaching genres as rhetorical strategies, as processes, and as cultural tools or resources<sup>17</sup>. According to Ann John in *genre in the classroom*: identifies

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<sup>15</sup> Nugroho, T. and Hafrizon. *Introduction Genre Based Approach*. (Jakarta: Ministry of National Education. 2009), Retrieved from <https://mmursyidpw.files.wordpress.com/2009/05/introductiontogenrebasedapproach.pdf>. p. 27.

<sup>16</sup> Lin, B. *Genre Based Teaching and Vygotskian in EFL: The Case of a University Writing Course*, ASIAN EFL Journal 8 (3): 2017. P 225.

<sup>17</sup> Devitt Amy J. *Writing Genres*, (Carbondale: Southern Illinois 2004). P. 19

three different pedagogical approaches to genre. Here three main traditions of genre teaching:

- 1) *The Sydney School Approach*, which is a carefully developed and sequential curriculum developed out of systemic functional linguistics. Educators begin by modeling genres and explicating the features of those genres using the Halliday socially based system of textual analysis. So, students are then expected to reproduce these genres.
- 2) *English for Specific Purposes (ESP)*, which informs an approach to teaching specific genres and training in the formal and functional features of the texts.
- 3) *The New Rhetorical*, which is contextualized approach to genre that teaches students to critically consider genres and their rhetorical and social purposes and ideologies. New rhetoric theorists see genre as dynamic and evolving.

To this taxonomy we might add the approach of Vygotsky's learning and activity theory, this approach is marked by a) characterization of the sphere in which genre circulates; b) study of the social-history of genre development, c) characterization of the context of production; d) analysis of the thematic content; and e) analysis of the compositional construction of the genre, such as the genre's style.

#### b. Implicit Genre Pedagogies

There is no explicit teaching of features of the new genre, no modeling of texts in the genre, and no attention to specific strategies for acquiring the genre. Instead, writers "create the genre" in the course of producing it, guided by a sense of genre that is modified through the assignment, class lectures and discussion, and feedback on writing. In "Learning to Write Again," Freedman describes what she calls a "model for acquiring new genres" an implicit pedagogical model informed by her own research as well as the research of Sondra Perl and Janet Emig. It is defined as follows:

1. The learners approach the task with a 'dimly felt sense' of the new genre they are attempting.
2. They begin composing by focusing on the specific content to be embodied in this genre.
3. In the course of the composing, this 'dimly felt sense' of the genre is both formulated and modified as (a) this 'sense,' (b) the composing processes, and (c) the unfolding text interrelated and modify each other.
4. On the basis of external feedback (the grade assigned), the learners either confirm or modify their map of the genre.

#### c. Explicit Genre Pedagogies

In this stage She also describes one of the most salient features of this pedagogy, the "teaching-learning cycle," which involves three stages:

1. *Modeling*: The teacher builds up the context relevant to the field of inquiry and provides learners with models of the genre in focus in this context, helping learners explore the social purpose of text, its prototypical elements of structure, and its distinctive language features.
  2. *Joint Negotiation of Text*: The teacher prepares learners for joint production of a new text in the focus genre. Teachers and students compose a new text together drawing on shared knowledge of both the learning context itself and the structure and features of the genre.
  3. *Independent Construction of Text*: The learners work on their own texts using processes such as drafting, conferencing, editing, and publishing.
- d. Interactive Genre Pedagogies

Based on findings from Mary Soliday in her case study research, she recommends making tacit knowledge explicit by designing rubrics prompting students to analyze the purposes of normal features and by providing maps of textual features while also emphasizing learning with modeling genre and discussing, offering feedback and sequencing assignments.<sup>18</sup>

According to Lingard and Haber based on their study of medical students apprenticeships; conclude that “there is a role for rhetorically explicit genre instruction in the context of situated practice”. They agree with simultaneous focus on both implicit and explicit methods.<sup>19</sup> Same with Devitt, with pedagogical models employing both explicit and implicit instructional methods, proposing an approach based in explicit teaching of genre awareness, which entails a “meta-awareness of genres, as learning strategies rather than static features”.<sup>20</sup>

In “Teaching Critical Genre Awareness,” Devitt shares her sequence of assignments for teaching critical genre awareness, building on approach to teach particular genres, building on prior genre knowledge, and teaching students to critique and change the genres:

1. analyzing a familiar, everyday genre, as a class, learning the techniques of rhetorical analysis
2. writing that familiar genre differently, with a major shift in treatment of purpose, audience, subject, or setting

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<sup>18</sup> Mary Soliday. “Mapping Classroom Genres in a Science in Society Course.” *Genre across the Curriculum*. Ed. Anne Herrington and Charles Moran. (Logan: Utah State UP, 2005). 65-82. Print.

<sup>19</sup> Lingard lorelei and Ricard Haber, (2002). Learning Medical Talk: How the Apprenticeship Complicates Current Explicit/Tacit Debates in Genre Instruction.” *The Rhetoric and Ideology of Genre: Strategies for Stability and Change*. New Jersey: Hampton, 2002. 155-70. Print.

<sup>20</sup> Amy J. Devitt. *Writing Genres*, (Carbondale: Southern Illinois 2004). P. 197

3. analyzing a genre from another culture or time, working in groups to gather samples, analyze the genre, and learn about the historical or cultural context
4. analyzing an academic genre chosen as a potential antecedent genre, working as a class on a common genre
5. writing that academic genre within a specific writing task for this class
6. critiquing that genre and recommending specific changes that might better meet each student's needs
7. analyzing, critiquing, and writing flexibly another potential antecedent genre, chosen individually to serve the individuals' needs (depending on the group, either a public genre or a future [academic] major or workplace genre)

Based on the explanation above Devitt describes a model of moving back and forth between familiar and unfamiliar genre and between analysis and production of genres in order to teach of how contexts shape generic responses. Similarly, Ricard Coe by analyzing students task to produce unfamiliar genres such as persuasive genre (traditional arguments, Rogerian argument and the political brief) and ask to produce the one "that is most rhetorically complex".<sup>21</sup>

From the above explanation it can be concluded, this approach emphasizes implicit methods as students are reading and writing genres, with opportunities for metacognitive reflection on the process as well as opportunities for feedback. But it also draws on explicit teaching as students read model genres, analyze generic features and move from description of these features to production of the genre.

## 5. Genre and Language Teaching

In the process of teaching and learning English, English teacher in Indonesia also use English textbook that based on the current curriculum. English curriculum has introduced the nation of genre that has not been mention in the various curriculums. According to Mc Carty and Carter in English curriculum stated that the main competence of language teaching in the discourse competence. "discourse competence concerns mastery of how to combine grammatical form and meanings to achieve a unified spoken or written text in different genres".<sup>22</sup>

It is a fact that as the members of society students should know with many types of texts or genres. Therefore, it is important for them to be competent in the use of various genres. As the knowledge of genre is part of literacy, it is important to be thought. Moreover, Wry and Lewis argue, about the importance of non fiction genres: such as persuasion, explanation, report, explanation and discussion are powerful forms of language that we use to get things done. They called 'language of power' and it can

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<sup>21</sup> Ricard Coe, Lorelei Lingard, and Tatiana Teslenko, *The Rhetoric and Ideology of Genre: Strategies for Stability and Change*, (New Jersey: Hampton, 2002), p. 197

<sup>22</sup> Michael Canale, *From Communicative Competence to Communicative Language Pedagogy*, (New York: Longman Group Limited, 1983), p. 9.



be argued that students who leave the classroom unable to operate successfully within these powerful genres.<sup>23</sup> Based on the explanation above we can conclude that genre is very important in process language teaching not only grammatical form and meaning but also, another kind of reading genres text.

From the textbook *Scenes of Writing: Strategies for Composing with Genres*, the teacher can use the guidelines to help the students for analyzing genres within their contexts of use: Guidelines for Observing and Describing Scenes

1. Select and Gain Access to a Scene. Once you have selected a scene, determine how you will gain entry into it.
2. Observe the Scene in General. With a notebook in hand, you are now ready to begin your observations. Begin by describing the scene in general terms.
3. Identify the Situations of the Scene. To identify the situations within a scene.
4. Observe and Describe the Situations of a Scene. Once you have identified some of the situations within a scene, you can begin observing some of these situations more closely in order to describe them more fully.
5. Identify the Genres in the Scene. To identify the genres of a scene, look for patterns or habits in the interaction within a situation.

#### **6. The advantages of Reading Genre analysis**

There are some advantages which can be noted. Tony and his colleagues note that 'genre foregrounds the influence of surrounding texts and ways of reading on our response to any one text. More specifically, it confirms conceptuality and reading as functions rather than things'.<sup>24</sup> Genre analysis situates texts within textual and social contexts, underlining the social nature of the production and reading of texts.

In addition to counteracting any tendency to treat individual texts in isolation from others, an emphasis on genre can also help to counteract the homogenization of the *medium* which is widespread in relation to the mass media, where it is common. As well as locating texts within specific cultural contexts, genre analysis also serves to situate them in a historical perspective. It can help to counter the romantic ideology of authorial 'originality' and creative individualism.

In relation to news media, Norman Fairclough, as it is quoted by Daniel Chandler notes that genre analysis 'is good at showing the routine and formulaic nature of much media output, and alerting us, for instance, to the way in which the immense diversity of events in the world is reduced to the often rigid formats of news.

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<sup>23</sup> Wry and Lewis, [http://kolea.kcc.Hawaii.edu/tcc/tcc\\_conf96/wray.html/](http://kolea.kcc.Hawaii.edu/tcc/tcc_conf96/wray.html/) retrieved on 02/03/2011.

<sup>24</sup> Daniel Chandler, *An Introduction to Genre Theory*, in <http://www.aber.ac.uk/media/Documents/intgenre/intgenre5.html>. retrieved on 27/03/2011

### C. Conclusion

Reading is an important skill in English. To improve student's skill they can read many kind or types of reading or writing texts such as, a book, magazine, news, and so on. In addition to providing reading techniques that are appropriate to students, teachers must also know the stages in analyzing genres such as register analysis, grammatical rhetorical analysis, Interactional analysis and genre analysis which of course also includes content and purposes. The approach to teaching text types is in several stages: Genre based approaches are building knowledge of the field, modeling, joins construction, and independent construction of the text.

From the activity of the learning process genre, students, teachers and study groups are expected to be able to understand the components of the text being studied, both in the form of grammar, objectives, language features, and being able to develop the text. Meanwhile, there are several types of multiple pedagogical approaches to teach genres, namely: Multiple Pedagogical Approaches, implicit genre pedagogies, explicit genre pedagogies, and interactive genre pedagogies where teachers can choose to be adjusted to conditions and situations in accordance with the conditions of the class being taught.

The benefits that we can take from learning reading genre analysis are that teachers can choose texts that suit their students and can be used to broaden and deepen students' understanding with various types of texts being taught, while students can learn from the text in the form of social events and make the lesson a science useful knowledge for his future.

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