

## GENRE AND ITS APPLICATION IN LANGUAGE LEARNING

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### Abstract

*Language is a social phenomenon. The implication is that the use of language is determined by the social context. One of the elements of social context is culture. Thus, the use of language is culturally bound where such a use of language is technically termed as genre. Specifically, genre is defined as staged goal-oriented social activities. With reference to the definition, a genre-based language learning is developed. This paper addresses descriptions of genre and a language learning technique with reference to genre theory.*

**Key Words:** *genre, language learning*

### A. INTRODUCTION

Language is a system of meaning, form and expression, which is used by the speakers to fulfill their needs as members of the community. In addition, language is essentially a social phenomenon in the sense that language forms in the society, is used for doing things among the speakers and is resulted from human interaction with nature (which also includes human beings), hence natural and social aspects or characteristics as perceived by the speakers are realized in language. In its nature language is interrelated with the society where language forms, which is systemically known as the social context. The social context and language in its natural use or the text forms a construal semiotics (Eco 1979; Chandler 2007; van Leeuwen 2005) in which the social context determines the text and in its turn the text determines the social context. The implication of interrelatedness or interdependency between language and the social context is that a text is produced and understood with reference to the social context. In other words, in order to learn language the social context should be taken into account. The social context is constituted by register, genre and ideology (Martin 1992: 496). This paper addresses one element of the social context of language use, namely genre. As genre is an inherent element in understanding and producing text, generic aspects play a crucial role in language learning, including in learning English as a foreign language.

### B. DISCUSSION

#### THE NOTION OF GENRE

In the perspective of the systemic functional linguistics (SFL) genre is defined as staged, goal-oriented social processes (Martin, Christie and Rothery 1987: 3-22; Eggins 2004: 10). With reference to the SFL theories as developed by Halliday (2003, 2004, 2005), Martin (1992) and other systemicists, the definition of genre offers three implications, namely firstly the use of language is intended to do things. In other words, language use is for doing things or to get things done by members of the society. This implies that social processes or activities are realized by linguistic features.

Secondly, getting things done proceeds through a number of steps or stages. In other words, there are stages for doing things or getting things done, since no one can do things or achieve some goal at one time. In genre theory, the stages are termed as schematic or generic structures.

Thirdly, genre is realized by linguistic features which cover lexicogrammatical and textual ones. This is to say that one genre is distinct from another by linguistic realizations.

Culture is one aspect of social contexts in the stratified elements of the social context. Martin (1992: 496) specifies that the social context is constituted by the context of situation (register), culture (genre) and ideology. Language use or the text and the social context form a semiotic in a stratified manner (see Figure 1). In other words, language and its social context form a stratified semiotics with language (consisting of three levels of semantics, lexicogrammar, phonology/graphology/sign) as a denotative semiotics and the social context (constituted by three strata of situation, genre and ideology) as a connotative semiotics.

The relation of the social context to language or the text is one of realization: the social context finds its realizations in language. Specifically, following the principle of meta-redundancy of semiotics, ideology is firstly realized in genre and they are fused; the fusion of ideology and genre is then realized by situation, the fusion of the three elements of ideology, genre and situation is afterwards realized by semantics, the fusion of which is after that realized by lexicogrammar, and the fusion of the five elements is eventually coded or expressed by phonology/graphology/sign where spoken language is expressed by sounds (phonology), written language coded by letters (graphology) and sign language represented by signs, gestures or facial expression.

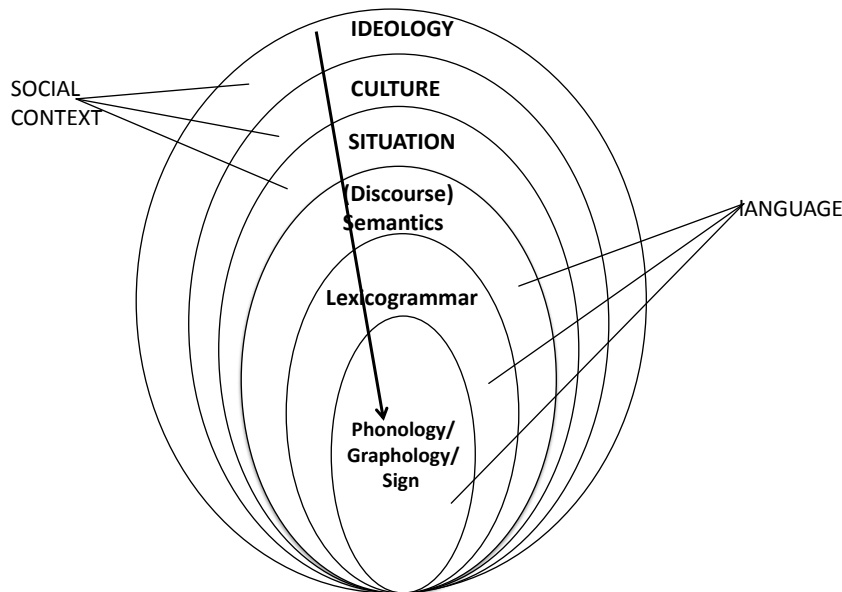


Figure 1 Language as a Social Context

### **GENRE IN THE COMPLEXITY OF LANGUAGE USE**

Genre is related to the complexity of language use elements. Consequently, genres are described with reference to the elements of language use. As indicated in Figure 2 language use or the text and the social context form a stratified semiotics with the social context stacked up above language. The social context as previously stated is constituted by the elements of ideology, culture and situation.

The enormous function of language is seen in its capacity to realize ideology, genre and situation semiotically in linguistic resources, such as sounds, words, groups/phrases, clauses, texts. It is not surprising that language is the most perfect means to shape human civilizations. Grammar or rather lexicogrammar in the SFL term is a theory of experience, namely a theory of representing, exchanging and organizing experience. The lexicogrammar is analogous to the machine which processes meaning into form. Indeed the act of meaning starts from the level of semantics in which meaning is selected and is realized in form by the Transitivity/Ergativity (experiential meaning), Mood (interpersonal meaning) and Theme—Rheme (textual meaning). The realization of meaning in lexicogrammatical form is finally expressed or coded in sounds (spoken language), letters (written language) or signs (sign language).

However, the meaning in text does not form by itself. A meaning is the realization of social context above the level of language or as the external context of language. Specifically, the Transitivity/Ergativity is realization of Field, which is the first element of the context of situation referring to the topic of interaction or act of meaning. The Mood is realization of the Tenor, which is the second element of the context of situation referring to role relationships of the participants taking part in an interaction or act of meaning. The Theme—Rheme is realization of Mode, which is the third element of context of situation referring to the manner or channel of interaction. The three elements of context of situation are governed by genre or culture. Specifically, genre rules out what is appropriate to be talked about (Field) by whoever participants (Tenor) and in what ways or manners (Mode) such as either spoken or written mode with or without feed back from the interlocutors. Thus, genre is a configuration of how Field, Tnor and Mode are combined. At the most abstract level, culture is determined by ideology. Interrelationships among the elements of social context: ideology, genre, situations, and the text: (discourse) semantics, lexicogrammar and phonology are summarized in Figure 2.

The tremendous power of language is further seen in the fact that functionally language (or rather speakers of language) can categorize experience as to whether the experience is material, behavioural, mental, verbal or relational (Halliday 2004) as shown in (1) below

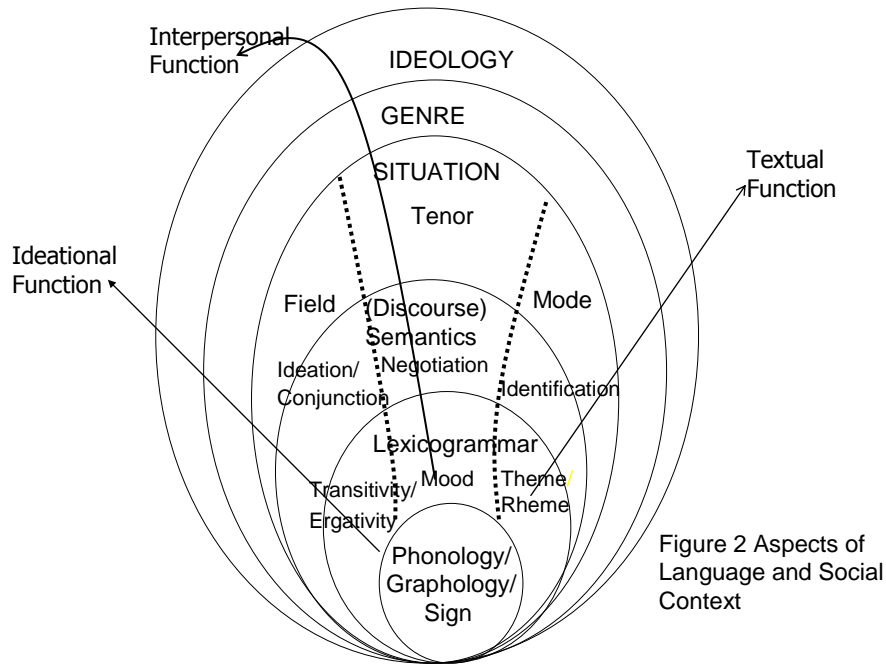


Figure 2 Aspects of Language and Social Context

Formally in terms of the structure the five clauses are the same, being structured as Subject + Verb + Object (a, b, c, d, e) and Subject + Verb + Complement (f). However, the experiential function of language sorts out the five clauses into five different kinds of experience as indicated in the spectrum of Process in Figure 3 and exemplified in (1).

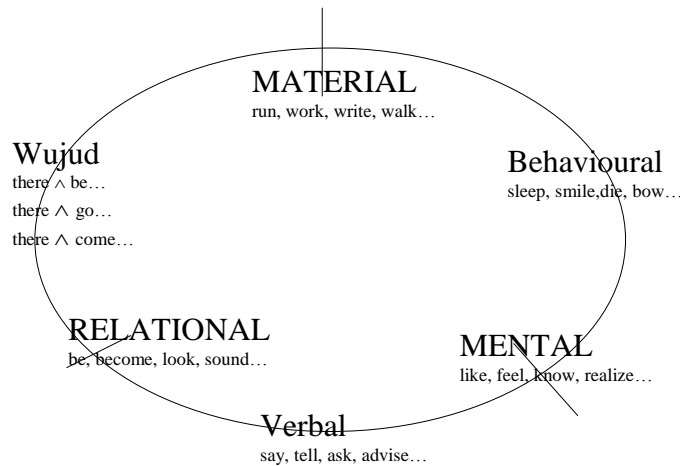


Figure 3 Process as Spectrum

(1)

- |  |                           |
|--|---------------------------|
| (a) Johan bought a car                   | (material experience).    |
| (b) Johan likes cars                     | (mental experience).      |
| (c) Johan lives a happy life             | (behavioural experience). |
| (d) Johan told a story to us             | (verbal experience)       |
| (e) Johan played a doctor (in the drama) | (relational experience).  |
| (f) There are two cars in the garage     | (existential experience)  |

### GENRES AND THEIR LINGUISTIC REALIZATIONS

Genre is culturally-bound. Consequently the types of genre in one language are culturally specific. In other words, how many types of genre there are in one language depends on the cultural practices of the speakers of the language. In English there are so numerous that no one can count exactly the number. However, with reference to Gerot and Wignell (1994: 192—251) and Martin and Rose (2008a) in academic contexts or spheres the following types of genre are commonly used.

(2)

- (1) Description
- (2) Explanation
- (3) Procedure
- (4) Exposition
- (5) Discussion
- (6) Narrative
- (7) Spoof/Recount
- (8) Recount
- (9) Report
- (10) Anecdote

- (11) News Item
- (12) Reviews and
- (13) Commentary

As shown in the stratified semiotics of language use in Figure 2, a text or genre is realized in various strata from the stratum of situation (register), (discourse) semantics, lexicogrammar and phonology. For practical reasons, a genre is typically described in terms of its (1) social function, (2) generic or schematic structures and (3) linguistic realization.

The social function of a genre indicates the goal to be achieved as the tenor or participants are involved in interactions or social processes by using a certain type of genre. For example, a description text has a social function to describe a particular person, place or thing. In addition, a text of explanation has a social function to explain the processes involved in the formation or workings of natural or socio-cultural phenomena.

The generic or schematic structure specifies steps or stages one should go through when one interacts with others in one type of genre. Social processes or activities at every stage is operationally defined. For example, the text of procedure is constituted by the generic structure of **Goal**  $\wedge$  **(Materials/Ingredients)**  $\wedge$  **[Steps]**<sup>n</sup> and that of exposition is by **(Abstract)**  $\wedge$  **Thesis**  $\wedge$  **[Argument]**<sup>n</sup>  $\wedge$  **Conclusion**, where the circumplex or  $\wedge$  means ‘followed by’, brackets or (...) indicates optionality, square brackets or [...] shows reiterations in which the stage may occur once, twice, three times, four times... up to n times.

Linguistic realization indicates language resources used to code a certain genre. As indicated in Figure 2 the linguistic resources are realizations of the ideational, interpersonal and textual functions which are stratified in the semiotics of language use. The three functions of language are realized at the level of lexicogrammar, (discourse) semantics and situation by various linguistic resources. With reference to Halliday (2004) and Martin and Rose (2008b) the linguistic realizations are summarized in Table 1 below.

**Table 1 Stratified Linguistic Realizations of Genre**

<b>Functions</b>	<b>Lexicogrammar</b>	<b>(Discourse) Semantics</b>	<b>Situation</b>
1 Ideational a Experiential b Logical	transitivity/ergativity partaxis/hipotaxis	ideation conjunction	field
Interpersonal	speech function/mood	negotiation appraisal	tenor
Textual	theme/rheme cohesion	identification	mode

The linguistic realizations as presented in Table 1 can be delicately described. For example, transitivity as realization of experiential function at the lexicogrammatical level covers three elements, namely process, participants and circumstance. Further, a process can be categorized into material, mental, relational, behavioural, verbal or existential one. Participants can be described as generic or specific and at the same time as human or non-human ones. As an element of the transitivity, a circumstance can be

extent, location, manner, cause, contingency, role, matter, contingency or angle. At the level of (discourse) semantics, realization of experiential function is seen in the ideation which further covers taxonomic relations, nuclear relations and activity sequences. At the level of the context of situation, the experiential function is realized by the field which is further constrained by whether the field is institutionalized or not institutionalized and at the same time in terms of its domain the field can be specialized or not specialized. Further details of linguistic realizations at the (discourse) semantics and the context of situation can be seen in Martin (1992) and Martin and Rose (2008b)

A genre is well described and specified in terms of its social function, generic or schematic structure and linguistic realizations. Table 2 summarizes the academic genres with reference to specifications of the three aspects. Thus, a genre is distinct from another on the basis of the three criteria. For practical reasons realizations of each type of genre is focused in lexicogrammatical aspects. The reason for this is that in learning language particularly a foreign language in Indonesia, the realizations are much better seen at the level of grammar. Table 2 summarizes the types of academic genre by specifying their social function, generic or schematic structures and linguistic realizations with a focus on the lexicogrammatical elements.

**Table 2 Specification of Genre**

No	Types of Genre	Social Function	Generic Structures	Linguistic Realizations
1	Description	to describe a particular person, place or thing	Identification Description $\Lambda$	- focus on specific Participant - use of Attributive and Identifying Processes - frequent use of Epithets and Classifiers in nominal groups - use of the simple present tense
2	Explanation	to explain the processes involved in the formation or workings of natural or socio-cultural phenomena	General Statement $\Lambda$ [Explanation] <sup>d</sup>	- focus on generic, non-human Participant - use mainly of Material and Relational Processes - use mainly of temporal and causal Circumstances and Conjunctions - use of the simple present tense - some use of

				Passive voice to get Theme right
3	Procedure	to tell someone to do something and how to do it.  to describe how something is accomplished through a sequence of actions or steps	Goal $\wedge$ (Materials/Ingredients) $\wedge$ [Steps] <sup>n</sup> .	- focus on generalized human agents - use of the simple present tense, often Imperative - use mainly of temporal conjunctions (or numbering to indicate sequence) - use mainly of Material Process
4	Exposition	to argue for or against a social issue	(Abstract) $\wedge$ Thesis $\wedge$ [Argument] <sup>n</sup> $\wedge$ Conclusion	- focus on generic human and non-human Participant, except for speaker or writer referring to self - use of Mental Process to state what the writer thinks or feels about issue - use of Material Process to state what happens - use of Relational Process to state what is or should be - use of the simple present tense
5	Discussion	to present points of view about an issue at least from two sides (Protagonist and	Issue $\wedge$ [Argument for] <sup>n</sup> $\wedge$ [Argument against] <sup>n</sup> $\wedge$ Conclusion  Issue $\wedge$ [Argument of Differing Views] <sup>n</sup> $\wedge$ Conclusion	- focus on generic human and generic non-human Participant - use of Material, Mental and Relational Processes



		Antagonist)	Issue: (1) Statement (2) Preview Argument: (1) Point (2) Elaboration	- use of Comparative: contrastive and Consequential conjunctions - Reasoning expressed as verbs and nouns (abstraction)
6	Narrative	to tell a story, that something goes wrong	(Abstract) $\wedge$ Orientation $\wedge$ [(Evaluation)] <sub>n</sub> $\wedge$ Complication $\wedge$ Resolution $\wedge$ (Coda)	- focus on specific and usually individualized Participant - use of Material Processes - use of Relational Processes - use of temporal conjunction and temporal Circumstances - use of past tense
7	Spoof/Recount	to retell an event with a humorous twist	Orientation $\wedge$ [Event] <sup>n</sup> $\wedge$ Twist	- focus on individual Participant - use of Material Processes - temporal and spatial Circumstances - use of past tense
8	Recount	to retell events for the purpose of informing or entertaining	Orientation $\wedge$ [Event] <sup>n</sup> $\wedge$ Re-orientation	- focus on specific Participant - use of Material Processes - spatial and temporal Circumstances - use of past tense - focus on temporal sequence
9	Report	to describe the way things are with reference to a	General Classification $\wedge$ Description	- Focus on generic Participants - Use of Relational Processes to state what is and that

		range of natural, man-made and social phenomena in our environment		which it is - Use of simple present tense - No temporal sequence
10	Anecdote	to share with others an account of an unusual or amusing incident	(Abstract) $\Lambda$ Orientation $\Lambda$ Crisis $\Lambda$ Reaction $\Lambda$ (Coda)	- use of exclamation, rhetorical questions and intensifiers (really, very, quite, etc) to point the significance of the events - use of Material Process to tell what happened - use of temporal conjunctions
11	News Item	to inform readers, listeners or viewers about events of the day which are considered newsworthy or important	Newsworthy Event $\Lambda$ [Background Event] <sup>n</sup> $\Lambda$ Source	- short, telegraphic information about story captured in headline - use of Material Processes - use of projection with Verbal Processes in the Source stage - focus on Circumstances
12	Reviews	to critique an art work or event for a public audience	Orientation $\Lambda$ Interpretation $\Lambda$ Evaluation $\Lambda$ Evaluative Summation	- focus on particular Participant - the use of Attitudinal lexis and epithets, qualitative Attributes and Affective Mental Process - use of elaborating and extending

				<ul style="list-style-type: none"> <li>clause and group complexes</li> <li>- use of metaphorical language</li> </ul>
13	Commentary (Spoof/Explanation)	to explain the processes involved in the formation (evaluation) of a socio-cultural phenomenon as though a natural phenomenon	General Statement A [Explanation] <sup>1</sup>	<ul style="list-style-type: none"> <li>- generic, non-human Participant</li> <li>- the use of Material and Relational Processes</li> <li>- the use of temporal and causal Circumstances</li> <li>- the use past tense</li> </ul>

For practical reason not all types genre as indicated in Table 2 can be exemplified in this paper. In the following texts of Procedure, Exposition, Discussion and Narrative are given.

(3) Procedure

If you are a visitor in Medan and you are at the campus of the Unimed, here are the steps that you should follow to get to the Post Office by public transport.

First, get on a minibus No. 103 or 104.

Then, you get off at the bus stop at Jalan Putri Hijau.

After that, cross the road and walk about 200 metres from the bus stop to the south.

Then, as soon as you walk down the road for two minutes you will find a huge tall building. The old building has *Anno 1919* inscribed on it.

Finally, you arrive at your destination.

(4) Exposition

Smoking is inhaling smokes from burning cigarettes.

The practice of smoking causes disadvantages to health, welfare and environment.

Firstly, smoking is hazardous to health. Because of breathing in poisonous smoke a smoker often suffers from respiratory diseases such as tuberculosis or lung cancer. s/he may have heart problems. Not only does smoking cause risk to the smoker himself/herself but it is harmful to other people around (the passive smokers) as well.

For example, the passive smoker such as the fetus can have the same amount of nicotine as its smoking mother's blood does. Secondly, smoking causes economical disadvantage. The smokers are always sick and cannot work hard so they have low-productivity activity. Therefore, they are disadvantageous to economy. It is estimated that more than 87% smokers work less efficiently than non-smokers do. Thirdly, smoking litters the surroundings. The smokers pump a huge amount of some into the atmosphere which damage ozon layers. In addition sokers throw away cigarette butts carelessly. Jones (1998: 12) has observed that millions hectares of forest are felled for cigarette paper and

filter. In conclusion, smoking is disadvantageous to people, economy and environment. (It is suggested that smoking should be banned).

#### (5) Discussion

The teaching of a subject like science or mathematics can be in any medium of instruction. In Malaysian high schools, science and mathematics are taught in English. This is the policy of Malaysian government. In Indonesia the teaching of the two subjects in English results in advantages and disadvantages. On one hand, the teaching of the subjects in English offers wider job opportunity to the graduates, ease of access for knowledge and motivation for learning English. Firstly, the students' knowledge of science and mathematics in English gives them more accesses to international spheres. For example, Indian university graduates have much more chances to attend universities in the US or job chances. Secondly, the graduates' knowledge of the two subjects in English will provide them better chances to obtain further sources of knowledge. For example, the Israeli students who acquire science and mathematics in English have more chances to read more books about the two subjects than their colleagues students from non-English speaking countries. Thirdly, studying the two subjects in English serves as an effective means to learn the language. In other words by learning the subjects in English, the students develop their linguistic capabilities. It has been widely understood that the more facilities and means are used to learn a second language, the better their learning outcomes (Woody 1999: 136). On the other hand, efforts to teach the subjects in English in Indonesia are faced to at least three problems, namely recruitment of qualified teachers, learning burden and educational systems. In the present contexts of Indonesia recruiting science and mathematics teachers who are proficient in English is difficult. It is potential that one may have qualified science and mathematics teachers. However, teachers who are good both at the subjects and English are very scarce. It is found that more than 92% of science and mathematics teachers are very weak in English (Sudarman 2000: 23). Recruiting science and mathematics teachers from other countries is even harder in terms of fund. The second disadvantage is that teaching the subjects in English will result in more learning burden to the students. Whereas the subjects themselves are burdensome, understanding the materials in English is even more burdensome. In high schools in Indonesia students have more subjects than those in other developed countries such as Australia. Thirdly, teaching of the subjects in English may affect higher educational systems. The higher education curriculum needs revising by which English is exposed to be compulsory for the students in science and mathematics department. In conclusion, the teaching of science and mathematics in English in Indonesia is both prospective and problematic. Before applying the policy of teaching science and mathematics in English the government should conduct studies on the consequences of changing the present medium of instruction in bahasa Indonesia

#### (6a) Narrative

This is a tragic story. A couple of mouse deer were deeply in love. One day they went out to a field with green grass. There they grazed the young grass. The couple of deer enjoyed the late afternoon breezes. They were very happy. However, a hunter had been hiding and watching the couple of deer. Soon he fired two shots and hit the she-deer. The she-deer collapsed and died. The he-deer ran into the dense jungle. As he was

so sad he lost his way. Eventually, he fell down into a deep hole in a valley and died. That is the end of the tragic story.

(6b) Narrative

I have an unforgettable story on smoking. This happened when I was 9 years old. I liked heroes in cowboy films where the heroes fired shoots while they were smoking. One day, my friend Ali and I went to our special place –under the bamboo tress near the bank of a river in a remote place in Asahan. Ali took a packet of cigarettes, which he snatched from his father’s drawers and I stole half a packet from my father’ pocket. There we enjoyed the cigarettes. After almost two hours’ smoking I felt headache. I saw Ali’s face turning pale and Ali told me that he saw the earth moving. In no time Ali collapsed and got fainted. I ran back home quickly and told our parents and the news spread all over the village. All of a sudden all members of the village came to our favorite place at the bank of a river and at no time Ali and I were taken to the community medical centre. When we recovered our parents got very angry and as a lesson my uncle smacked me on the face and Ali was hit by his elder bother. It was an awful experience

One of the natures of genre is that it is analogous to clause in the sense that in genre there can be embedding of genre in another genre as there is one in relative clause. In other words, complex in genre occurs as it does in clause complex. Specifically, it is observed that narrative, anecdote, and recount are potential to be embedded in exposition and discussion. As shown in (7) the Narrative in (6b) is embedded in Exposition (4). The embedded narrative functions to support the argument in the exposition text as its host.

(7) Smoking is inhaling smokes from burning cigarettes.

The practice of smoking causes disadvantages to health, welfare and environment. Firstly, smoking is hazardous to health. Because of breathing in poisonous smoke a smoker often suffers from respiratory diseases such as tuberculosis or lung cancer. s/he may have heart problems. Not only does smoking cause risk to the smoker himself/herself but it is harmful to other people around (the passive smokers) as well. For example, the passive smoker such as the fetus can have the same amount of nicotine as its smoking mother’s blood does. To illustrate that smoking is hazardous, here is a story: I have an unforgettable story on smoking. This happened when I was 9 years old. I liked heroes in cowboy films where the heroes fired shoots while they were smoking. One day, my friend Ali and I went to our special place –under the bamboo tress near the bank of a river in a remote place in Asahan. Ali took a packet of cigarettes, which he snatched from his father’s drawers and I stole half a packet from my father’ pocket. There we enjoyed the cigarettes. After almost two hours’ smoking I felt headache. I saw Ali’s face turning pale and Ali told me that he saw the earth moving. In no time Ali collapsed and got fainted. I ran back home quickly and told our parents and the news spread all over the village. All of a sudden all members of the village came to our favorite place at the bank of a river and at no time Ali and I were taken to the community medical centre. When we recovered our parents got very angry and as a lesson my uncle smacked me on the face and Ali was hit by his elder bother. It was an awful experience. Secondly, smoking causes economical disadvantage. The smokers are always sick so

they have low-productivity activity. Therefore, they are disadvantageous to economy. It is estimated that more than 87% smokers work less efficiently than non-smokers do. Thirdly, smoking litters the surroundings. Cigarette butts are everywhere with a huge amount of poisonous smoke is sent into the atmosphere. Jones (1998: 12) has observed that millions hectares of forest are felled for cigarette paper and filter. In conclusion, smoking is disadvantageous to people, economy and environment. (It is suggested that smoking should be banned).

**GENRE-BASED LANGUAGE LEARNING**

Genre-based language learning involves teaching and learning activities which proceed in a cycle of (1) building the context, (2) modeling and deconstructing the text/genre, (3) joint construction of the text, (4) independent construction of the text, and (5) linking related texts (Feez 1998: 28) as explicitly represented in Figure 4 below.

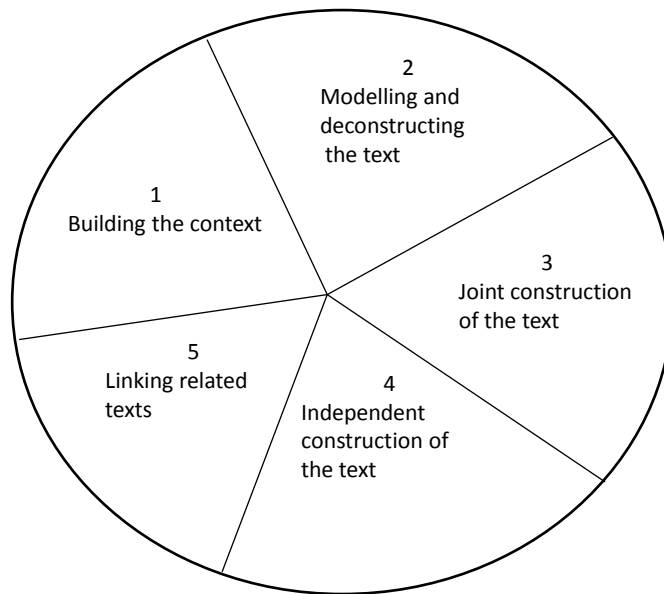


Figure 4 Stages of the Teaching/Learning Cycle

At each stage of the cycle both teachers and learners are involved in activities oriented to a different purpose or focus. At the first stage the teacher has a dominant role which is getting less to the next stages and gets absent at the final stage. The reverse occurs to the role of the learners where they have the least role at the first stage, get more at the next stages and become dominant at the final stage.

Following Feez (1998: 28-31) genre-based language learning has a different purpose and focus at each stage of the teaching/learning cycle as elaborated in the following.

- At the **building the context stage** the students
- (1) are firstly introduced to the social context of an authentic model of the genre/text-type being studied,

- (2) explore the general cultural context in which the genre/text-type is used and the social purposes the genre/text-types achieves and
- (3) explore the immediate context of situation by investigating the register of a model text which has been selected on the basis of the course objectives and learner needs.

At the **modelling and deconstructing the text** stage, the students

- (1) investigate the structural patterns and language features (linguistic realizations) of the model text/genre and
- (2) compare the model with other examples of the text-type.

At the **joint construction of the text stage**

- (1) students begin to contribute to the construction of whole examples of the text-type and
- (2) the teacher gradually reduces the contribution to text construction, as the students move closer to being able to control the text-type independently.

At the **independent construction of the text stage**

- (1) students work independently with the text and
- (2) student performances are used for achievement assesment.

At the **linking to related texts** stage, students investigate how what they have learnt in this teaching/learning cycle can be related to

- (1) other texts in the same or similar contexts and
- (2) future or past cycles of teacing and learning.

The purpose or focus at each stage of the cycle is achieved by activities designed by the techer. The activities are skillfully developed by the teacher and thus may be different from one teacher's activities to other teachers'.

The stages of the teaching/learning activities are analogous to the steps or stages of scientific approach in classroom learning activities of the State 2013 Curriculum of the Republic of Indonesia. The stages of (1) observing, (2) questioning, (3) associating, (4) experiemnting and (5) networking in the scientific approach are respectively corresponding to the stages of (1) building the context, (2) modeling and deconstructing the text/genre, (3) joint construction of the text, (4) independent construction of the text, and (5) linking related texts. Thus, learning activities proposed in the State 2013 Curriculum are equivalent to those of the genre-based learning activities.

### C. CONCLUSION

Language forms in the social context. One of the elements of the social context is culture, which shapes language use called genre. Specifically genre is defined as staged, goal-oriented social processes. This implies that genre is verbal realizations of how to get things done, which have been schematically set in one culture. In this sense there are so many genres in one language. However, academic context the genres are limited to cover thirteen types as presented in this paper. Each type of genre has its own social function, generic structures and linguistic realizations, which makes one type of text or genre different from another. As meaning in language is determined by genre, the genre-based learning becomes a very effective technique in learning English. Genre-based language learning is developed with respect to the the social function of language. The stages in the cycle of teaching/learning activities are (1) building the context, (2)

modeling and deconstructing the text/genre, (3) joint construction of the text, (4) independent construction of the text, and (5) linking related texts.

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