

Enhancing Authenticity in Composing Informative and Promotional Texts by Analysing Key Words in a Genre-based Writing Course

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This study aims to examine the lexis used in the texts of tourism English. 78 Printed authentic tourist attraction brochures together with 24 ESP learners' productions. A computerised package was used to generate the wordlists of the used lexis as well as the keywords. Besides, non-Chinese readers' evaluation of the students' writings was treated as the qualitative data. The analysis show that the students' choices of the lexis differed to some extent from the authentic ones. The possible reasons stem from contextualised differences, students' fossilisation of English learning, and their unilateral lexical knowledge. The results of this study pedagogically imply that key words need to be prioritized. It also argues that "the difference between the almost right word and the right word is really a large matter" (Twain, 2011). ESP teachers are advised to draw learners' attention onto lexis choices and constraints to enhance the authenticity and trust of the information.

Key words: genre-based writing instruction; tourist attraction brochures; key words analysis

การพัฒนางานเขียนของนักศึกษาเชิงสื่อข้อมูลและเชิงส่งเสริมการขายให้มีความเป็นธรรมชาติขึ้นโดยใช้ผลการวิเคราะห์คำหลักในวิชาการสอนเขียนที่เน้นประเภทของงาน

งานวิจัยนี้มีวัตถุประสงค์เพื่อตรวจสอบคำที่ใช้ในภาษาอังกฤษเพื่อการท่องเที่ยว ผู้วิจัยสร้างคลังข้อมูล 2 ชุด จากแผ่นพับจริงเกี่ยวกับธุรกิจการท่องเที่ยวจำนวน 78 ชิ้น และงานเขียนของนักศึกษาที่เรียนวิชาภาษาอังกฤษเพื่อวัตถุประสงค์เฉพาะจำนวน 24 ชิ้น หลังจากนั้นผู้วิจัยสร้างบัญชีคำและหาคำหลักโดยใช้ โปรแกรมคอมพิวเตอร์ นอกจากนี้งานวิจัยนี้ยังใช้ข้อมูลเชิงคุณภาพจากการประเมินงานเขียนของนักศึกษาจากผู้อ่านที่ไม่ใช่ชาวจีน ผลการวิเคราะห์พบว่า การเลือกคำของนักศึกษาต่างจากแผ่นพับจริงพอสมควร โดยอาจมีสาเหตุจากบริบทที่แตกต่างกัน การที่นักศึกษายุติการพัฒนาภาษาอังกฤษ และการที่นักศึกษาเรียนรู้คำศัพท์เอง ผลงานวิจัยนี้มีนัยในเรื่องการเรียนการสอนว่าในวิชาการสอนเขียนที่เน้นประเภทของงาน คำหลักมีความสำคัญ นอกเหนือไปจากนี้แล้ว งานวิจัยนี้ยังสนับสนุนความเห็นที่ว่า ความแตกต่างระหว่างคำที่เกือบถูกและคำที่ถูกนั้นความจริงแล้วเป็นความแตกต่างที่มากทีเดียว (Twain, 2011) อาจารย์ผู้สอนวิชาภาษาอังกฤษเพื่อวัตถุประสงค์เฉพาะควรทำให้ผู้เรียนให้ความสำคัญกับการเลือกใช้คำและข้อจำกัดต่าง ๆ ที่จะเพิ่มความเป็นธรรมชาติให้กับคำหลัก และเสริมสร้างความน่าเชื่อถือของข้อมูล

คำสำคัญ การสอนเขียนตามรูปแบบการเขียน แผ่นพับสถานที่ท่องเที่ยว การวิเคราะห์คำสำคัญ

Introduction

Recently, a great number of ESP related studies on professional disciplines such as medical English, legal English, commercial English, and academic English have been greatly explored in applied linguistics context (Bhatia, 1993; Hyland, 2004a; Swales, 1990; Vergaro, 2004); however, English for hospitality and tourism (E/H&T) including catering, travelling or hotel apparently has not received equal attention from researchers (Henry & Roseberry, 1996; Lam, 2006; Lien, 2008; Moya-Guijarro, 2006; Moya-Guijarro & Albentosa-Hernaandez, 2001). Indeed, compared to the highly-skilled professions like medical, engineering or legal disciplines, research on the writing genres of some low-skilled professions like hospitality or tourism is still scant.

It has always been assumed that English for tourism and hospitality (E/H&T) should focus on listening and speaking skills for these two skills are exactly what students need in their future working places. Therefore, most of the published textbooks about English for these two professions are oral communication oriented, and apparently English writing for tourism and hotel is not supposed to be a required skill for the basic employees and may be intentionally overlooked by the educational institutes due to the fast-changing speed of these industries. Furthermore, what is taught in classroom is usually different from what is really used in workplaces (Bremner, 2010; Forey, 2004) which can make students' productions in classroom lack of authenticity in real communication. Indeed, writing is permanent and it is expensive to fix the errors or mistakes compared with oral skills (Wildes & Nyheim, 2009) and, thus, I would like to highlight the importance of hospitality and tourism writing in this paper.

'Word' is one of the very essential elements weaving a good or appropriate piece of writing work and it has no doubt that various professions have their different 'technical or key words' to use in order to make their written formats look authentic and fit the right contexts. As it is believed that a narrow-focused examination on lexical-grammatical features in a language can facilitate ESL/EFL learners' acquisition because they can compare the authentic choices with their inter-language hypothesis (Ellis, 1995; Wennerstrom, 2003) it, thus, is assumed that keywords in a genre should be analysed and taught in priority if learners are expected to write professionally with an authentic flavour rather than a personal one. In this study, I used a computerised package tool to generate word lists to identify what the frequently-used essential words in authentic tourist attraction brochures are and I also hoped to evaluate whether or not students perform better in their H&T brochure writing after a teacher explicitly displayed the analysed the key words including the overused and underused words for learners under a genre-based instruction. Furthermore, research

on analysing keywords of tourist attractions is still scant in Taiwan, which makes this study significant from others. Hopefully this study can serve as a starting point for establishing a well-planned ESP writing instruction for hospitality & tourism purposes and setting up a model for analysing key words in other disciplines in higher education.

Literature review

The application of genre analysis in ESP

Genre analysis is one stream of discourse analysis, which investigates specific uses of language. “It is driven by a desire to understand the communicative character of discourse by looking at how individuals use language to engage in particular communicative situations (Hyland, 2004b: 195).” Then, it is hoped to support language education by applying this knowledge. Hyland specifies some purposes of analysing genres (2004b). First, genre analysis seeks to identify how texts are structured in terms of move, stage and strategy, and to distinguish the characteristic features in certain texts to realise their communicative purposes. Secondly, genre study explores the knowledge of the readers, writers, speakers and listeners in one particular community and tries to discover how they relate to user’s communicative activities. In addition, genre study also provides explanations for how and why linguistic choices are made in terms of social, cultural, and psychological context; therefore, it helps to support language teaching, which is one of its purposes in pedagogy.

Swales (1990) provided approaches to research genres in academic settings but indeed there are still many different ways of analysing genres for different approaches have their respective goals and they have differentiated theoretical frameworks and concerns (Paltridge, 2001). In ESP contexts, most approaches tend to research the structural and patterning elements in grammatical terms; furthermore, genre analysis in ESP area also “highlights the importance of social and cultural context in their descriptions and explanations of genres, discussing how these impact the language features of a text” (Paltridge, 2001: 13).

Genre analysis or corpus-based research on teaching English, especially the form-focused approach, has been greatly advocated and conducted in English for academic purposes (*see* Carstens, 2008; Cheng, 2006; Henry & Roseberry, 2007; Hyland, 2010; Hyon, 2008; Johns, 1995, 1997, 2007; Maingueneau, 2002; Samraj & Monk, 2008; Woodward-Kron, 2005; Wennerstrom, 2003; Wigglesworth & McKeever, 2010; Zhu, 2005) and for non-academic (*or* occupational) purposes (*see* Hafner, 2010; Henry & Roseberry, 1996, 1998; Karlsson, 2009; Matt, 2007; Osman,

2008; Schneider & Andre, 2005; Wennerstrom, 2003) and much of the research proves the positive effects on teaching English writing (Lee & Chen, 2009). However, genre analysis in EAP or EOP can be too broad, and as Hyland (2008) and Hyland and Tse (2007) assert, it would be more pedagogically fruitful if only a specific type of texts in a discipline is focused.

The benefits of conducting a genre-based writing instruction in classroom

According to Hyland (2003), genre-based pedagogy is a social response to the process approach. He criticises that the process approach makes writers isolated from the contexts, and requires writers to ‘discover’ appropriate forms in writing by themselves, which may only work for L1 writers but not for L2 writers. Besides, it also deprives learners’ chances from constructing texts with social codes, purposes, audience and message. In other words, process approach is different from GBI in that genre-based instruction is able to provide learners with real world writing and thus generates their interests and enhances confidence to cope with specific genres; however, process approach seems not (Osman, 2004). Other difficulties are that the process approach gives writers no access to cultural knowledge and makes them lack engagement with sociocultural realities. Contrarily, “genre-based pedagogies address these deficits by offering students explicit and systematic explanations of the ways language functions in social contexts” (Hyland, 2004a: 18), and this makes students acquire the specialist culture (Bhatia, 1997). As Ur (1996) argues, a genre-based syllabus, as a mixed syllabus, combines characteristics of different syllabus types all together in a coherent and principled way, which includes the features of the structural syllabus, functions and notions syllabus and content-based syllabus (Paltridge, 2001).

Furthermore, conducting a genre analysis can provide ESP teachers insights into how a particular language is used by its members in a discourse community, as discussed in the preceding sections. Similarly, Paltridge (2001: 3) argues that “making this genre knowledge explicit can provide language teachers with the knowledge and skills they need to communicate successfully in particular discourse communities (and) it can also provide learners with access to socially powerful forms of language.” Now more and more ESP curricula are planned on the basis of generic pedagogy in hopes of facilitating learners’ generic competence including rhetorical, linguistic and socio-cultural awareness of a particular situation (Cheng, 2006, 2007; Johns, 2006; Martin, 2009).

Genre-based writing instruction is targeted, relevant and supportive for ESP learners. They realise the texts they are exposed to are relevant to their need in their future workplaces and thus supportive to their social participation in the world outside the classroom. Likewise, genre-based instruction or curriculum can “give language educators a more central role in preparing individuals

to teach second language writing and to confidently advise them on the development of curriculum materials and activities for writing class” (Hyland, 2007: 148). It helps not only language teachers to realise “how writing is shaped by individuals making language choices to achieve purposes in social contexts” (p. 163) but also helps learners to identify the texts used in particular ESP situations, and thus to meet their needs in learning a targeted language course.

The importance of studying the key words in a genre

This study is also form-focused and narrows a whole text to vocabulary for it is believed word choices would greatly affect the descriptiveness, accuracy and quality of writing (Read, 1998). However, the emphasis is put on ‘key words list’ rather than ‘wordlist’. Wordlist lists all the words used by frequencies in all texts but a keywords list only displays the words which have unusual occurrences in a genre in comparison with a reference corpus. Why the key words in a genre are crucial is because they display two concepts of the selected words i.e. ‘keyness’ and ‘aboutness’. “Keyness” is defined as “a quality words may have in a given text or set of texts, suggesting they are important, they reflect what the text is really about, avoiding trivia and insignificant detail” (Scott & Tribble, 2006: 55-56) while “aboutness” refers to what a key word can talk about in its particular genre i.e. what do these key words mean in this targeted situation (Scott & Tribble, 2006). Keyword analysis can ‘awaken the learners to the influence of subject matter and academic discourse on lexical units, which might vary in accordance with the different subjects and genre categories’ (Chen and Ge, 2007: 511). Besides, as Baker (2009) and Archer (2009) argues, keyword list is a useful instrument to help researchers to identify significant differences between texts, to determine what the texts are about and styles of them, and to direct researchers’ attention on aspects of texts which deserve further examination.

Indeed, research on wordlisting has been greatly examined in academic and some highly professional settings such as medical or engineering (*e.g.* Chen & Ge, 2007; Martinez *et al.*, 2009; Mudraya, 2006, Wang *et al.*, 2008; Ward, 2009). Yet, studies on the wordlists or key words in some lower-skilled vocations like hospitality and tourism, which presumably still have their specific technical words, apparently do not receive equal attention,. This situation also makes the curriculum planning in English for hospitality and tourism purposes scant in literature. Hence, this study hopefully can bridge this gap to some extent.

Research Methodology

Participants and quantitative data collection

In total, there are 78 tourist attraction brochures in English, which were collected in the U.K. for the purpose of analysis in this study. For the students' texts, they all came from the productions in a genre-based writing course. Twenty four senior English-major students attended an 18-week course i.e. 'English Writing for Hospitality & Tourism' in National Kaohsiung University of Hospitality and Tourism in Taiwan. The course was delivered in a genre-based instruction manner (informative and promotional brochures), following the procedures of reading the authentic texts, identifying the genre and its features, analysing the obligatory and optional moves, the 1st drafting and submitting, analysing the lexis used in the authentic texts and the students' writings, the 1st revising and analysing the lexis differences again, the 2nd revising and finalising, and the instructor's grading and outsiders' evaluation as the final step. In other words, each student's self-designed brochure should be revised and resubmitted for three times (termed as the V1, V2, and V3 versions) following the instructor's feedback on the contents, moves arrangement, lexis choices and grammar. Therefore, I had 24 student texts for each version and 72 texts in total. The students were given 6 weeks to complete the three versions of their tourist attraction brochures and there was no limitation of length provided that the information was sufficiently, clearly and appropriately supplied in the texts. As to the 78 printed authentic brochures, they were all collected in the U.K. by the researcher to ensure they are still currently used for business purposes. In the following sections, I would explain how to wordlist and keyword the H&T writings by using the 1st version (V1) of the students' designed brochures to exemplify the procedures of wordlisting and keywording.

Quantitative data analysis

After the texts were gathered, firstly, all the words in the authentic and students' brochures were transcribed and saved in a text-format in order to be analysed by the computer tool i.e. Word Smith v.5.0 (WS) (Scott, 2008). Then, the second step was to wordlist by importing all the texts to WS. The two major categories of the texts i.e. the 78 authentic texts and the 24 students' texts were imported to the working area of the WS to generate two separate wordlists.

Next, I did the keywording, which followed the similar procedures as wordlisting. The major difference lies in that there should be two word-lists in order to generate a key word list. One is the study/main corpus from which keywords would be identified and the other is a wordlist serving as the reference/comparison corpus. The reason why it needs two different corpora is that

keywording tries to examine the items of unusual frequency (Scott & Tribble, 2006), and this helps researchers locate the specific words in one genre in comparison with a reference corpus. In other words, it is these keywords that characterise a specific language.

To generate the keywords of the authentic tourist attraction texts, I used British National Corpus (BNC) as the reference corpus, which collects 100 million of British words from written and spoken samples from a wide range of sources, and the wordlist of the authentic texts was used for the study corpus. Similarly, to generate the students' overused and underused keywords, the main corpus is the wordlist of their texts and the comparison corpus is the wordlist of the authentic texts.

There are two different keywords lists but they have different implications. On one hand, the keywords generated from the authentic texts mean that they are essential words for designing tourist attraction texts for information and promotion purposes and these words should be treated in priority in class. On the other hand, the overused keywords generated from the students' texts should receive less emphasis for these words appear too frequently compared with the authentic texts but the underused words should be paid more attention due to the higher frequencies in the authentic texts when students compose this genre.

Qualitative data collection and analysis

Aside from the above quantitative data, I also had a number of non-Chinese readers make qualitative judgements on the three versions of the brochures. They were asked to evaluate which version was the best brochure³ KW lists based on the criteria of authenticity and motivation. In other words, these non-Chinese readers, who would probably visit Taiwan one day and read these students' produced brochures beforehand, were requested to select the version which was read more authentically in words and accordingly can trigger their motivation to pay a visit to the tourist attraction in the near future. The reason why this evaluation was made was because I would like to know whether or not these self-designed brochures can provide sufficient information and also interestingly promote Taiwan and its tourist attractions to potential visitors, which was exactly what a tourist attraction brochure aims for i.e. being informational and promotional. Their preferences were calculated by EXCEL and tabulated in the next section. The following are the results of these quantitative and qualitative data together with discussion.

Results and discussion

The wordlist for authentic tourist attraction brochures

Table 1 shows that there are 50,805 tokens which have 6,414 distinct words used for the word list of the authentic texts. The mean words are 651 in length on average in each brochure. In comparison, there are only 2,756 distinct words of 13,199 tokens on average in the students' 72 texts, and the mean in words is 550 per text on average across the three versions. It also shows that in general a student's text is shorter than an authentic text by around 100 words. Students' inexperience of composing an informative & promotional brochure or applying the 'avoidance strategy' to elude making errors may account for this gap. This was the students' first time to write about a specific professional genre and thus unfamiliarity with this genre made them cautious with the word choices. Firstly, they may not have a clear idea of what words they have learnt could be used, or secondly they may not have learnt the essential words needed for composing a tourist attraction brochure. Hence, writing with fewer words is surely a good strategy to avoid making errors for them.

Though there are 6,414 distinct/ different words (DW) calculated by WS in the end; however, it cannot be assumed that these words are so-called 'key words' in authentic tourist attraction brochures. A wordlist simply lists all the words used with their frequencies, which may also appear frequently in other kinds of genre texts like the articles 'a' or 'the'. Therefore, to identify the key words in tourist attraction brochures it needs to do keywording.

Table 1: Total tokens, distinct words (DW) and key words (KW) in the authentic texts (AT) and the students' texts (ST)

Authentic tourist attraction brochures (AT)				
*Total	tokens/DW/	50,805 tokens		
KW in AT		(78 texts)		
		651 tokens/AVG.		
		6,414 DW		
		728 KW		
		12.62 DW/ per 100 tokens		
		1.43 KW/ per 100 tokens		
		11.35 KW/ per 100 DW		
Students	brochures	The 1st version	The 2nd version	The 3rd version
(ST)				
#Total	tokens/DW in	12,450	13,376	13,722
ST		(24 texts)	(24 texts)	(24 texts)
			550 tokens/AVG.	
		2,708 DW	2,767 DW	2,793 DW
			2.756 DW/ AVG.	
DW/	per 100 tokens	21.82	20.68	20.35

		20.95 AVG.	
Total KW Ref. to BNC	260	284	293
-KW per 100 tokens/ DW	2.08 9.60	2.12 10.26	2.13 10.49
Total KW Ref. to AT	58	70	69
-KW per 100 tokens/ DW	0.46 2.14	0.52 2.52	0.50 2.47
Total KW excl. special terms	36	45	42
^KW per 100 tokens/ DW	0.28 1.32	0.33 1.62	0.30 1.50

Note: *:used for wordlisting and served as the reference corpus, #: used for wordlisting and served as the study corpus, ^: excl. special terms, DW: distinct (or different) words, KW: key words; AVG: on average of that category

The key words in the authentic tourist attraction brochures compared to BNC

There are 728 key words in total, 661 of which are overused words and 67 words in italics are underused compared to BNC. The higher ranking a word is, the more keyness it has in the study corpus. Hence, the token “#”, referring to any digits such as 12, 254 or 100 etc., has the highest keyness in tourist attraction brochures. While the words ranking from the 662th to the 728th are underused words when compared to BNC, which implies these words are not as essential as the overused words from ranking 1 to 661. Hence, for pedagogical implication it is these 661 words that teachers should treat in priority for they are exactly the vocabulary which is used in authentic brochures.

I, then, classified the above 728 words into two main categories i.e. content words and function words, and the content words were further divided into nouns, adjectives, adverbs, and verbs as partially shown in Appendix 1. Many adjectives used in tourist attraction brochures are the past participles like ‘*themed*’, ‘*guided*’, or ‘*located*’, which may also imply that the passive voice is commonly seen throughout authentic brochures. If the words are examined closely, these key words may collocate with certain words mainly in this genre. Take the verb ‘*enjoy*’ for instance, the usage of gerunds following it is not commonly seen in the texts; one of the few examples is ‘*enjoy exploring the family-friendly paths*’. Instead, nouns or noun phrases mostly follow the verb ‘*enjoy*’ such as ‘*enjoy the peace and serenity*’, ‘*enjoy unlimited visits*’ or ‘*enjoy waiter service*’. An excerpt of its collocations is shown below in Table 2. Indeed, a keyword list like this is more significant than the previous wordlist in terms of ESP genre teaching.

Table 2: The partial concordance of the verb ‘enjoy’ in authentic tourist attraction texts

N	Concordance
1	...can sit back, relax and <i>enjoy</i> . Enjoy a variety of hot meals...
2	...so you can sit back, relax and <i>enjoy</i> . Enjoy a variety of hot...
3	...A beautiful outdoor terrace to <i>enjoy</i> your meal as well as th...
4	...ilt Study Centre. The Pavilion <i>Enjoy</i> morning coffee, a light...
5	...ne experience Terrace tea room <i>Enjoy</i> light lunches, homemade...
6	...urne House and Garden Explore, <i>enjoy</i> , unwind Restored to its...
7	...come groups and individuals to <i>enjoy</i> the delicious treats we...
8	...ng back 400 years. Golfers can <i>enjoy</i> a leisurely round on th...
9	...hat they used. The White Tower <i>Enjoy</i> the surprising serenity...
10	...wine list. Pay us a visit and <i>enjoy!</i> The Old Joint Stock is...

The wordlists for students’ texts

Again, I calculated how many words in total the students’ texts contain and how many distinct words exist and then tried to compare the results with the authentic texts (AT). Table 1 indicates that on average the students used around 2756 distinct words across three versions of their texts while 6414 distinct words were identified in the AT. Apparently, there are more different words used in AT than those in the ST; nevertheless, the number of total tokens in AT is much larger than that in ST. Surprisingly, it is found that in fact the number of DW in every 100 tokens in AT is only about half of that in ST i.e. 12.62: 20.95. This means that the students used more different or distinct words than displayed in AT. However, these figures cannot be inferred that the students are equipped with a strong base of English vocabulary and accordingly they could have more choices of words in tourist attraction brochures. The fact may be that the students used many of ‘their’ words which are not ‘the’ words used in the AT. Teachers should be cautious with whether or not students use the ‘right’ words in their writing, as it is these subtle differences of word choices and constraints that make genres different from one another and look authentic or not.

The 3 versions of key word lists in the students’ texts compared to the authentic texts

Table 1 also demonstrates two types of keywording in ST with reference to BNC (which is shown in dark shaded rows) and AT (which is shown in light shaded rows). With reference to BNC, there are 260, 284, and 293 words, which are identified as key words in the three versions of ST respectively but these words mostly overlap with the key words in AT. It would be more significant to examine which words are overused and underused by the students in terms of creating an authentically-flavoured tourist attraction brochure. Hence, I used the ST as the study corpus and the AT as the reference corpus to locate these words.

In the end, 3 KW lists were generated and I will offer possible reasons to explain why some words are overused and why some are underused. It is believed that the first reason stems from the ‘*contextual differences*’ i.e. the cultural factors existing in Taiwan and the UK. Following are some obvious examples. The students preferred using the words ‘*bus*’, ‘*No.*’ (*number*), ‘*highway*’, or ‘*road*’ in the brochures. However, in the UK brochures highway is replaced by ‘*motorway*’, and ‘*road*’ is replaced by ‘*street*’. The address of an tourist attraction is necessary information but ‘*No.*’ does not appear in printing an address; therefore, instead of ‘No. 1, Hsung-ho Rd....’, the authentic usage is ‘1, Hsung-ho street...’. Besides, in the UK a tourist attraction brochure advises visitors how to get to the tourist attraction by ‘driving’ rather than taking a ‘bus’ due to the longer distance. Another example of this category is an underused key word ‘*house*’. It is believed that visiting a historic house is an attractive activity in the UK but this is not always the same case in Taiwan. Some underused key words like ‘*house*’ were generated due to the contextual differences in the interest of choosing an attraction to visit. After all, cultural factors or community constraints greatly affect textual conventions and writers need to consider these boundaries while working (Johns, 2002).

The second reason is the ‘*fossilisation of English learning*’, which means in Taiwan ESP learners, also formerly known as ELT learners, tend to use ‘formal’ English, especially a number of so-called ‘elegant sentence patterns’ to demonstrate their English proficiency. Therefore, the patterns like “*It is...to...*” or the participle construction “*Having...., someone...*’ make the words ‘*it*’, ‘*is*’ or ‘*having*’ become overused words. These patterns make the brochures sound too formal and somewhat inauthentic in style, which would create unseen distance from visitors. In other words, some patterns, which Taiwanese students are used to applying, cannot express the spirit of hospitality and friendliness; nevertheless, this spirit is exactly the indispensable elements of H&T industries. A sense of belonging for visitors is crucially important in H&T and appropriate choices of words can enhance such touch. For example, the words ‘*we*’ and ‘*our*’ are much more frequently used than ‘*you*’ and ‘*your*’ in hotel brochures (Yang, 2010a; 2010b). This problematic usage is also found in this study because students are inclined to use ‘*you*’ (one of the overused words) instead of ‘*our*’ (one of the underused words) in the texts. To improve this situation would take much ESP teachers’ efforts for ‘culture awareness’ can be purposefully and explicitly raised and then fostered but to change a student’s linguistic habits is not an easy task in contrast. Language teachers are suggested to conduct a genre-based instruction to handle this problem because a GBI involves analysing grammar, moves, patterns, styles and lexis required for a certain genre while learners are composing texts.

Finally, the last reason comes from the users' *'unilateral lexical knowledge'*, which can explain most of the overused words in the three keyword lists. This indicates that learners simply know one side of a word but not the other, or they have limited vocabulary and thus are unable to choose the right word. They tend to continuously use certain words, which become overused words then. The following Table 3 compares the different usages of some key words in ST and AT.

Table 3: Different usages of overused & underused key words in ST and AT

Student texts	Authentic texts
HERE ...can't miss <i>here</i>how to get <i>here</i>you can do... <i>here</i> .	<i>Here</i> you'll + Verb. (find, get)...
GET ...how to <i>get</i> here/ there... ... <i>get</i> off at...	... <i>get</i> + prep. (off, away, out of..).. ... <i>get</i> + Adj./p.p. (clear, married, involved, wet, lost, locked, fit...) ... <i>get</i> 1/ another free...
CAN ...you <i>can</i>we (visitors, children) <i>can</i> ...
PERSON ancient <i>person</i> , # <i>persons</i> , in <i>person</i> , per <i>person</i> , 1 <i>person</i> free... handicapped <i>person</i>	(Specific nouns) <i>exercise, tour, experience, adventure</i> ...(Nouns are specified)
ACTIVITY (Used to mean any activities, not specified.)	(Specific verbs) You can <i>operate, experience, touch, make</i> ...(Verbs are specified.)
DIY ...you can <i>DIY</i> here...(Used to mean any experiencing activities, not specified.)	
AREA scenic <i>area</i> (with limited usage)	dining/ play/ picnic/ function/ viewing <i>area</i> (with various usages)
GREEN (referring to colour only)	(referring to grassy land)
DIFFERENT <i>different</i> kinds of ... <i>different</i> varieties of...	<i>different</i> + N. (species/ routes/ levels)
KNOW You can <i>know</i> ... <u>Do you know....?</u>	<u>Did you know...?</u> ...to <i>know</i> ...
VISIT (underused) ..to <i>visit</i> .. (limited usage)	pay ...a <i>visit</i> , ...for your <i>visit</i> , to <i>visit</i> , and <i>visit</i> ..., ...with a <i>visit</i> , a <i>visit</i> to..., <i>visit</i> this..., please <i>visit</i> ...,
WORLD (underused)	

...around/on the *world*...

...*world* heritage/ famous/ class...

...a fascinating/ wild/ spooky/ whole/ early/
marine...*world*..

It is believed that this situation can also be gradually improved through teacher's explicit teaching of vocabulary in class. For the underused words, the teacher can address the varieties of each word and encourage learners to try using it in a more creative way. With regards to the overused words, students can be taught how to replace the overused words with other similar words which may appear either in the wordlist of AT or in the keyword list of AT. For example, rather than using the verb 'DIY' to refer to an action, students can try other more specific words like '*explore*', '*discover*', '*ride*' or '*learn*'.

The evaluation of the three texts

As Table 1 above shows, it seems that in ST the numbers of KW across three versions do not obviously decrease i.e. 58, 70, 69 and the KW in every 100 DW are 2.14, 2.52 and 2.47. Apparently, the first time writing generated the fewest KW; however, it cannot be presumed that the instruction was invalid completely. In fact, the students wrote with fewer words in the first version than those in their second and third versions. There may be three possible reasons accounting for this insignificant change. First, it is difficult to change students' fossilised habits of overusing the certain words or patterns. Secondly, the students were not given sufficient time to digest what they were taught and to revise the returned text. Due to the constraint on time, the students were required to submit their revised version within one week. Perhaps, time pressure made them only focus on correcting grammatical errors rather than word choices. Besides, for a writing class the size of 24 students is not small, which makes it difficult for the teacher to instruct individually and thus the effectiveness is not obvious (Henry & Roseberry, 2007).

Quantitative data above is not the only criterion to measure the students' progress. In fact, I also used a qualitative measurement to evaluate their productions as discussed in the research methodology section i.e. outsider evaluation. The following Table 4 displays the result of perceptions on the better production among the three texts of the non-Chinese speakers', over half of whom are native English speakers as Table 5 shown.

Table 4: The percentages of the non-Chinese speakers' choices of the better brochure

	The 1 st version		The 2 nd version		The 3 rd version		Non-Chinese readers (%)	
	ANR.*	MVV.*	ANR.	MVV.	ANR.	MVV.	EL1.*	EL2.*
Tourist Attraction Brochure	0	0	8.32	8.32	91.66	91.66	66.66	33.33

Note: *ANR.: authenticity to read, MVV.: motivation to visit, EL1.: English as the 1st language, EL2.: English as the second/foreign language.

Table 5: The distributions of the non-Chinese readers' nationalities

English as the 1 st language (EL1)	UK., USA., South Africa, Australia,
English as the 2 nd /foreign language (EL2)	Hungary, Thailand, Malaysia*, Singapore*, South Korea, Philippine*, India*, Japan

Note: *denotes the nations where English is spoken as one of the official languages.

As shown in Table 4, we can see that nearly all the outsiders perceived that the third version was the best brochure among all in terms of authenticity of reading and motivation to pay a visit. The reason why one of the second versions was chosen as the better brochure was that the evaluator regarded it as good as the third one, so I marked one preference in the second column. Hence, it still can be asserted that the third version was distinguished from the previous two versions among all the students' production, and the result confirms that the instruction is effective to some extent for the word choices were modified gradually across the three versions. After all, with regard to the purposes of publishing an informative and promotional text for H&T, how to convey correct and charming information to the potential guests and then raise their motivation is the most crucial. In their written comments, the evaluators showed their strong interests to read the brochures and high motivation to visit the tourist attractions, and these responses are exactly what an H&T brochure aims for and is expected.

Conclusion, Implications and Recommendations

Nowadays, as an international language English has become the main communicative medium for both native English speakers and non-native English speakers, and it is inevitable that EFL learners would produce locally-flavoured writings due to the influences of contextual differences. However, it is still believed that appropriate choices and constraints of technical lexis and structures in a genre can effectively facilitate communication and thus meet both the writer and readers' expectations in a professional community. Hence, it would be helpful for ESP learners if word

frequencies and key word lists can be generated in order to identify the essential words, grammar and patterns used in a special genre.

In this study, 78 English tourist attraction brochures together with 24 students' self-designed texts were used as the samples to be analysed with Word Smith. In total, there are 728 key words (KW) identified in the authentic texts with reference to BNC and these words can play a significant role in English education for specific purpose in hospitality and tourism because they are supposed to be the essential words to compose an effective informative and promotional text. In addition, this study also analysed the ESP learners' work and achievements in a GBI writing course. It was found that ESP learners in Taiwan might have different choices of lexis when writing a specific genre from the ones used in the authentic texts. The likely reasons for this phenomenon may come from three aspects i.e. contextual differences, fossilisation of English learning, and unilateral lexical knowledge. Though the results also indicate that the apparent GBI in class seemingly did not make significant changes on the students' word choices within a short period of time, the outsiders' evaluations all confirm that the last version is the best among all in terms of authenticity of reading and motivation to visit the place, which achieves the purpose of preparing an informative and promotional brochure.

Choosing right words and knowing their constraints help construct the authenticity in a specific genre. The results of this research firstly imply that in each genre there are essential key words which are frequently used and ESP learners are required to employ these words if they need to write a specific genre and their readers can only rely on English as a medium. Acquiring these words can avoid inaccuracy and inauthenticity. Thus, it is hoped that ESP teachers and learners can pay close attention to the high frequency words and key word lists for these words pinpoint the authenticity and appropriateness of a particular genre language, which could make them reach the communicative purposes in their professional community. As Paltridge (2001) argues, genre analysis provides ESP learners with not only knowledge and skills but an access to socially powerful forms of language. Furthermore, analysing these lists with the sources learners will read and write empowers ESP educators to design curriculum, materials and activities, which gives them a more central role (Hyland, 2004a; 2008).

Indeed, what a GBI classroom aims for is to equip ESP learners with abilities i.e. generic competence (Bhatia, 2000) to "participate in and respond to new and recurring genres" (Paltridge, 2001, 7). In a word, compared to EGP (*English for General Purposes*) teaching, it may take

teachers' more time and patience to design and teach an ESP course but if teachers simply rely on the methods of teaching EGP to instruct an ESP course, this would truly make the instruction prescriptive and less effective.

This research is a very preliminary trial of examining a less attended discipline in ESP in Taiwan but it can serve as a starting point for further researching. For the future studies, it is, firstly, advised to closely investigate how the key words are used in the texts i.e. concordance. By looking at its concordance with rhetorical considerations, we may have a clearer idea of what constitutes a holistic structure of this particular language and why the language is chosen purposefully and how it is used by expert writers (Johns, 2002). In other words, we will study its lexis, grammar, sentences and patterns at a broader level. Second, the focus can be placed on recognising the moves and strategies applied in designing authentic tourist attraction brochures. This investigation broadens the study from sentence to paragraph level and to the whole organisation of writing, i.e. from semantics to pragmatics. Not until this stage is achieved can a thorough ESP writing curriculum be well planned and then be implemented.

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Appendix

Part of the assorted key words in authentic tourist attraction brochures with reference to BNC

VERBS	ADJECTIVES	ADVERBS	NOUNS	SPECIAL NOUNS	FUNCTIONAL WORDS
VISIT	OUR	ANYTIME	#	ORG	AND
ENJOY	FREE	AROUND	GARDEN	WWW	INCLUDING
DISCOVER	YOUR	APPROXIMATELY	GARDENS	SHAKESPEARE	FOR
EXPLORE	FASCINATING	<i>TOO</i>	CASTLE	COM	FROM
PLEASE	STUNNING	<i>AGAIN</i>	WEBSITE	UK	THROUGH
SAFARI	OPEN	<i>THERE</i>	GIFT	WOBURM	PLUS
JOIN	FUN	<i>EVEN</i>	ADMISSION	HOLKER	THROUGHOUT
WALK	ONLINE	<i>STILL</i>	SHOP	CADBURY	EXCEPT
FOLLOW	BEAUTIFUL	<i>NOW</i>	EVENT	BEATRIX	AT
RELAX	THEMED	<i>NO</i>	PALACE	KEW	<i>TO</i>
CALL	AVAILABLE	<i>NOT</i>	THINK TANK	BIRMINGHAM	<i>UP</i>
RIDE	OUTDOOR		TICKET	BIDULPH	<i>DOWN</i>
OFFER	INDOOR		EMAIL	CONSALL	<i>THE</i>
LEARN	DAILY		HALL	TEL	<i>AGAINST</i>
WELCOME	BOTANIC		CAFÉ	TUDOR	<i>HOWEVER</i>
TAKE	SPECTACULAR		POTTER	NATIONAL TRUST	<i>THEN</i>
PICNIC	HISTORIC		RIDES	BLENHEIM	<i>AS</i>
FIND	UNIQUE		FAMILY	CO	<i>OF</i>
CLIMBING	SPECIAL		DAY	WINTERBOURNE	<i>SO</i>
STEAM	DELICIOUS		PARK	SIZERGH	<i>IN</i>
UNWIND	SUITABLE		BOOKING	CARTMEL	<i>IF</i>
CHASE	VICTORIAN		WORLD	CAF	<i>WHAN</i>
TRAVEL	ROYAL		FARM	HAWKSHAD	<i>BUT</i>
CLOSES	AMAZING		TRAIL	ARDEN	
WANDER	LOCATED		GALLERY	SHUGBOROUGH	
DON'T	GUIDED		JUNCTION	WWT	
DIG	RANGE		TOUR	CANNOCK	
TREAT	MAGNIFICENT		VISITORS	LONDON	
INCLUDES	EXCITING		EXPERIENCE	AVON	
CLIMB	TRANQUIL		INFO	STRATFORD	
MEET	HOMEMADE		ADVENTURE	BRANTWOOD	
OFFER	FANTASTIC		PARKING	TRAVELINE	
HIRE	WILD		LAKE	PUZZLEWOOD	

Biodata

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