



## Genre awareness study for improving TOEIC Listening Part 4 score

Nguyen Luong Tuan Dzung<sup>1</sup>, Lại Hoài Châu<sup>2</sup>

<sup>1</sup>Lecturer, Ho Chi Minh City University of Natural Resources and Environment (HCMUNRE),  
236B Le Van Sy Street, Ward 1, Tan Binh Dist., Ho Chi Minh City, Vietnam  
Email address: [nguyenluongtuandzung@gmail.com](mailto:nguyenluongtuandzung@gmail.com)

<sup>2</sup>Lecturer, Ho Chi Minh City University of Natural Resources and Environment (HCMUNRE),  
236B Le Van Sy Street, Ward 1, Tan Binh Dist., Ho Chi Minh City, Vietnam  
Email address: [hoichau.206@gmail.com](mailto:hoichau.206@gmail.com)



Article information

Received:19/4/2021  
Accepted: 20/5/2021  
Published online:26/05/2021  
doi: [10.33329/ijelr.8.2.101](https://doi.org/10.33329/ijelr.8.2.101)

### ABSTRACT

As being teachers who understand the desire of students to get a good scale in TOEIC test, the researchers have carried out this research to have a deeper knowledge about the way the test is designed. From the fact and results of previous survey and questionnaire, it is Listening part 4 – Short talks to be chosen as the scope of these papers. After considering genre base as a suitable approach to rely on, the authors have outlined some lesson plans to be applied in real life. Genre base, in short, is different types of authentic materials like text message, weather forecast, radio announcement... which share the same structures of introduction-problem-suggestion. Mastering this structure would make students have a better awareness about the questions and give good prediction of the answer. Also, the research benefits teachers who are on the way to find a suitable method to deliver lesson of listening. Raising students' awareness of genre may become a new road in teaching TOEIC listening.

**Keywords:** TOEIC, Listening part 4, genre, genre awareness, genre-based teaching

### INTRODUCTION

Test of English for International Communication has long been common among students who want to graduate from university in Vietnam. TOEIC preparation books are redundant and available not only in bookshops or libraries but also online. These books are designed mainly basing on two teaching approaches: "Western" and "Eastern". On the one hand, Western authors take Part 4 of the TOEIC test in the "transversal" way which means they divide Part 4 into many smaller parts based on question types. For examples, Craven (2012) lists many types of questions in Part 4: main idea questions, detail questions, and inference questions. On the other hand, Eastern authors (from Japan, Korea, and other Asian countries) tend to **use the "vertical" approach, which divides Part 4 into smaller parts based on genres or types** of the listening test. For examples, Ji-Hyeon and Ok (2011) list many common genres appearing in Part 4 as: Advertisements, Telephone messages, Announcements, Guide tours, Introduction of a person, Radio Broadcasts. This paper will explore the second

approach aforementioned and attempts to find ways to enhance students' knowledge of genre in listening through blended courses with face to face lessons and web-based exercises for listening practice.

#### GENRE AWARENESS AND PROBLEMS RELATED TO GENRE IN PART 4 - TOEIC TEST

##### Genre and genre awareness

In recent years, genre has become "one of the most important and influential concepts in language education" (Hyland, 2003). From a slightly different point of view, Martin (1992) described genres as staged, goal-oriented, purposeful social processes. Follow this trend, Martin, J. R.; Christie, F. and Rothery, J., (1987) explained that genres are staged because they use typical schematic or organizational structures; they are goal-oriented because they are used to get things done, and they are social because members of the culture interact through them. In addition, Harmer (2007) is one of the main foreign language methodologists who acknowledged the importance of genre knowledge, viewing it as one of the reasons why we can communicate successfully. In his definition, genre is "a type of written organization and layout (such as an advertisement, a letter, a poem, a magazine article, etc.) which will be instantly recognized for what it is by members of a discourse community– that is any group of people who share the same language customs and norms" (Harmer, 2007:31).

Genre analysis of the test items is necessary to provide better and more effective listening instruction. Instruction on genre features improves comprehension of the whole text, because genre features include not only linguistic text items or the styles of the texts, but also embody functional means of communication. If the teacher intends to train students the use of the linguistic features that ensure the achievement of particular communicative purposes, then those students must be familiarized with the concept of genre and helped to acquire necessary skills in this respect.

Genre awareness itself can be understood as a "threshold concept," which is a term getting from economics. According to (Jan Meyer & Ray Land, 2003) and (Jan Meyer & Ray Land, 2006), a threshold concept may be understood as a conceptual entryway which helps open up a new way of thinking within a particular domain or subject. (Devitt, 2004) argues that teachers should teach genres to heighten students' genre awareness and help them develop a critical consciousness of both rhetorical purposes and ideological effects of generic forms instead of teaching students how to produce texts within certain genres. After students improve their genre awareness, they may also acquire new genres that can serve as antecedent genres for their future reading and writing. (Johns, 2008) concludes that the principal goals for a novice literacy curriculum are to raise genre awareness and enhancing the abilities of students to study and negotiate texts in academic classrooms. Hyland (2007:150) who presented genre pedagogy summarized the main benefits brought by the use of genre in the context of foreign language teaching: being *explicit, systematic, needs-based, supportive, empowering, critical*, and *consciousness-raising*.

##### TOEIC Part 4 and problems related to genres

###### About TOEIC Part 4

The Test of English for International Communication (TOEIC) is a paper-based test that provides a measurement of the English capabilities of non-native speakers in Listening, Reading, and Grammar. In the Listening part, there are four parts: Picture Descriptions, Question-Response, Short conversations, Short talks. Part 4 consists of ten short talks, *each* followed by *three* questions of which test-takers have to choose the correct answer from the four choices, basing on what he/she hear. In comparison to the other parts, this part is longer and more complex. According to Yasunaga (2014), the test items require test takers to answer not only the specific information, which is often stated directly in the talks, but also the gist, or "global information", such as: the context and the purpose of the talk, which is implied in the discourse. Besides, this section requires the integration of reading and listening skills. The multiple-choice questions are printed on the test booklets and the test takers must read the sentences to choose the correct answer. The proportional weight of part 4 is quite high, accounting for 30% of the total Listening section, which significantly affects students' final score on the listening section. Therefore, the study aims at dealing with genre-related text features in Part 4 of the TOEIC test in order to suggest effective instructions for the test preparation.

### Students' problems in Part 4 and their relation to genres

As being the most difficult part of the test, TOEIC Part 4, according to Craven, M. (2012), involves nine factors to be aware of: **Length, Fatigue, Variety, Language level, Question types, Answer choices, Repetition, Memory/ Sequencing, and Bunching**. *Rhetorical schemata* (also called *textual* or *formal schemata*) means knowledge of the structure and organization of discourse genres. An awareness of the genre makes it easier for listeners to engage in top-down processing strategies, such as predicting and inference (Lynch and Mendelsohn, 2010, p.184). The challenges in **language level** and **repetition** can cause listeners to mishear several key words, so they often lose track of the text. However, by knowing the formal structure and organization of the text, listeners may be able to stay on track even if they miss some words (Yasunaga, 2014). In other words, the *rhetorical schemata* helps test takers retrieve rhetorical organization based on their learning experience, and by doing so, they are more likely to follow the whole text, even if they miss some key words in the middle of the listening text (Rost and Wilson, 2013).

Besides, the problems of **sequencing** and **bunching** put forward the requirement for test-takers to locate where the information they need is. Genre features include distinctive text features in overall organization and structural moves of the text. Thus, students can use the clue of overall organization and structural moves of the text to find out the information they need.

To some degree, difficulties in aurally comprehending a stream of oral discourse are that, whenever the listener mishears or fails to catch several key words, he or she often loses track of the text, because being aware of having failed to catch a few key words causes a significant cognitive and affective burden. However, by knowing the formal structure and organization of the text, listeners may be able to stay on track even if they miss some words. In short, the formal schema helps test takers retrieve rhetorical organization based on their learning experience, and by doing so, they are more likely to follow the whole text, even if they miss some key words in the middle of the listening text.

#### Common genres in TOEIC Part 4

According to Yasunaga (2014), there are 5 main text types: telephone messages, news reports, event announcements, commercial advertisements, and excerpts from workshops or tours; which evenly distributed in Part 4.

Genres of talks	Percentage of appearance in a Test
1. Telephone messages	35%
2. News reports	20%
3. Event announcements	15%
4. Commercial advertisements	15%
5. Excerpt from workshop	15%

**Table 1. Genres appearing in TOEIC Part 4**

(adapted from Yasunaga, 2014, p.703)

Generally, short talks in this part typically oriented listeners to a particular event or a context, explained causal or consequential details of the occurrence, and encouraged or directed the audience to do specific actions, sometimes with steps that explained how to do processes. The study focus on all five genres appearing in the TOEIC Part 4: Telephone messages, News reports, Commercial Advertisements, Event announcements, and Excerpt from workshop.

---

**USING GENRE BASE TEACHING FOR TOEIC LISTENING PART 4*****Genre-based teaching for listening skill***

If the teacher intends to train students in the correct choice and use of the linguistic features that ensure the achievement of particular communicative purposes, then those students must be familiarized with the concept of genre and helped to acquire the necessary skills in this respect. In fact, the important role played by the teacher in the context of genre pedagogy is very well expressed by the concept of “scaffolding”, introduced by Vygotsky (1978, in Chaisiri, 2010), which implies that the teacher’s task is that of supporting students in learning through raising their awareness of target genres and available language choices. According to Cozma (2014), the use of genre as part of the foreign language teaching, in more specific terms, involves raising the students’ awareness with regard to three elements: situational considerations of the genre-texts, organizational structure, and linguistic features.

There are many situations when students fail to comprehend a listening text, even if they understand every word and every grammatical item in it. One explanation for this situation is that the formal and/or content schema is not part of their cultural background. It is here that the genre approach can bring its contribution to improving the foreign language learners’ receptive skills, and, implicitly, to increasing their intercultural competence. By becoming aware of the socio-cultural and linguistic specificity of the genres in which they are supposed to work, the students get equipped with appropriate schemata that they can subsequently activate during the process of listening comprehension.

As being described by Cozma (2014), teachers are supposed to raise their students’ awareness with regard to the three elements which create genre specificity: situational considerations of the genre-texts, organizational structure, and linguistic features. In particular, the instructional process can be divided into three different stages: The pre-listening, the while listening and the post listening stage. In the pre-listening stage, students are prepared for the actual work with the text by means of activities meant to interest them in the topic and, at the same time, to familiarize them with the genre in question. In the next two stages, students use the acquired generic knowledge for a full comprehension of the text.

**Application of Genre awareness in teaching TOEIC Part 4**

In parallel with in-class lessons, we also design web-based exercises which consist of five different exercise types: organization recognition, reordering jumbled text, vocabulary, listening and predicting the coming information, practicing with genre, and whole tests of part 4. Although the general purpose of these exercises is to enhance learners’ awareness of the five genres as well as their ability to apply this knowledge into the listening test, each exercise has its own expected function.

**Practice 1: Organization recognition**

The first type of exercise – organization recognition – requires learners to arrange main parts of a genre in the correct order and answer following questions basing on a given text. This is the least challenging exercise since the reading text provides learners with more time and opportunities to analyze the particular structure of a genre.

**Practice 2: Jumbled sentences: rearrange sentences into reasonable order.**

In the second exercise, a text of the same genre is divided into small parts according to its typical discourse structure. These parts are in a jumbled order, therefore; learners need to read carefully and use their understanding of the genre to rearrange correctly.

**Practice 3: Vocabulary - Matching the words with their definitions**

Vocabulary is the third exercise section whose aim is dealing with key words of a genre. Knowing prominent words which frequently used in a certain discourse can significantly support listeners’ comprehension. For that reason, we design the matching exercise – words are matched with their definitions so that learners can gain

---

more genre-related vocabulary and have another channel besides genre's structure to ground their understanding of listening part 4.

#### **Practice 4: Listening and predicting**

In TOEIC parts 4, the recording of each genre are selected. Then the excerpt for each block of three questions is cut into some parts so that the separate parts can carry one or more sections in the genre. The cutting is done in the manner that it helps students have good prediction of the coming listening parts. Moreover, the multiple choice questions are composed with only one correct answer each while inappropriate elements are placed in the other answers to eliminate them. The exercise requires students to know the organization of the genre to an extent that they can recognize the mismatching elements and confirm their prediction for what will come next in the recording. This exercise consolidates students' knowledge of listening genres and improves their prediction for upcoming parts in TOEIC listening. The prediction skill students gain in this practice is expected to help them improve their performance in the TOEIC test.

#### **Practice 5: More listening practice with genre**

Five practice of genre listening is given for students to put theory into practice. They have to do everything a listening Part 4 requires them to do. Therefore, they have chances to train their reading, prediction, and listening skills. Their understanding about sections of the genre and the situational knowledge will also be enhanced when they are exposed to recordings with slightly different variations in organization, vocabulary, and topic. This exercise reinforces the students' knowledge of the genre and equips them with more confidence in tackling questions of Part 4 of the TOEIC test.

#### **Practice 6: The Practice Test of TOEIC Listening Part 4**

This exercise simply provides students with Mini-test (a short extract of the actual test) practice for Listening part 4. It comprises three parts cut from 3 real tests, each of which consists of 30 questions of all genres. This test practice upgrades the difficulty level of exercise 5 when there are no cuts or uncontrolled intervals between blocks of questions. Therefore, students need to concentrate more to do this exercise knowing that there is not much time for them to read questions or to check answers. This part is advised to be done after students have gone through all genre practice. At that time, it trains their flexibility in shifting from one genre to another as the recording moves continuously from one question block to the next. It also increases students' exposure to TOEIC listening part 4 and thus improves their listening test taking skills in general.

#### **A sample lesson plan (see Appendix 1)**

##### **The pre-listening stage**

At this stage, teachers help their students get familiarized with the situational context specific to the genre of the text to be read/ heard by means of discussions, question-and answer sessions, or other types of activities meant to reveal culture-related background information. The preparatory activities should focus on details about the circumstances under which texts belonging to that genre are normally produced: the author of the text, intended audience, the socio-professional group which uses that genre, etc. The purpose of the text as a representative of its genre must be highlighted. Additionally, the students' prior knowledge of the topic under discussion must be activated, so that they can consciously use it as they hear the text.

The activities carried out at this initial stage also regard aspects related to the linguistic format of the listening text, even if these aspects are given more attention during the following stage. Thus, teachers may draw attention to the general structure of the particular genre text, because, in this way, students can map the information they obtain from the text to the pre-existing structure of text organization, and, thus, get a logical comprehension of the text. Specific vocabulary and structures (e.g. culturally loaded concepts, specialized vocabulary and structures, etc.) are also frequently taught to students before listening, so that new words, background information, and comprehension can improve together.

### The While-listening Stage and the Post-listening Stage

While and after listening the text, teachers are supposed to help students gain a deep comprehension of the manner in which the organizational structure, on the one hand, and the linguistic choice, on the other, contribute to the central idea of the text, and, implicitly, to the main communicative purpose of the genre that it represents. Consequently, during this stage, students should be involved in activities focused on the analysis of the text structure, with a view to identifying the main idea in each text segment and the contribution that each segment makes to the generic purpose. Besides, students should receive tasks related to the linguistic features displayed by the text they have read/ listened to at discursal, syntactic and lexico-semantic levels. Additionally, the teacher can either guide the students through all these levels, or choose to focus on a particular one at a certain point of the training process. In this way, genres represent good opportunities for teaching lexical and grammatical structures in context.

The important thing is that the language activities used by the teacher should make the students aware that the linguistic features which are regarded as conventions for a particular genre represent formal traits that have been sanctioned by the community that uses them, to the detriment of others which would be linguistically acceptable but do not fit the previously agreed patterns.

### PEDAGOGICAL IMPLICATIONS

Identifying genre-specific features and rhetorical organization significantly improves the way educators can structure instructional approaches. The knowledge of prominent rhetorical organization helps learners to build formal schema (Rost & Wilson, 2013)—the way information is organized (e.g., cause and effect or problem-solution structures). This kind of knowledge helps test takers to anticipate where and when the essential information likely appears in the flow of a discourse structure.

Actually, genre-based teaching is not free from some difficulties. First, it is obvious that students cannot be provided with training in each and every of the genres that they might encounter when they communicate in real-life contexts. Second, it is really hard to find a perfect way to divide various categories of texts into genres as many authors have their own way of categorizing. However, Cozma (2014) considered that, “if the English learners are given the basic skills in this respect, they will be able to resort to them in any situation in which that might prove necessary” (Cozma, 2014).

Good listening teaching, in short, means teachers should teach the overall organization of the prominent genres explicitly; and, for the next step, students must train their listening comprehension using prototypical texts. If the students are not exposed to prototypical texts repeatedly, activating the formal schema of the texts seems to be unlikely; students need repeated practice in order to learn to comprehend the central meaning of identical texts and develop fluency in listening.

### APPENDIX 1: AN EXAMPLE LESSON PLAN FOR TEACHING PART 4-TOEIC LISTENING AND READING TEST: LISTENING FOR WORKSHOP EXCERPTS

#### 1. A short conversation of Part 4- TOEIC Listening and Reading test:

##### Questions:

##### 1. For whom is this introduction intended?

- A. Conference assistants
- B. Programming consultants
- C. Seminar attendees
- D. IT trainers

##### 2. For how long has Ms. Kim run her company?

- A. Almost 10 months
- B. Around 2 years
- C. Nearly 10 years
- D. Over 20 years

**3. What does the speaker expect listeners to do?**

- A. Give Ms. Kim some useful insights  
 B. Ask the programming experts questions  
 C. Read the handouts very carefully  
 D. Register for the industry conference

**Tapescript:** (extracted from Tomato Toeic compact parts 3 &4)

I'd like to introduce you to today's training seminar leader, Tracy Kim, Ms. Kim is one of the most successful computer programmers in the country. She has over 20 years of experience in IT and over 10 years working in programming. She founded her own consulting firm, Seeing-I, a couple of years ago. She speaks very regularly at industry conferences, both here and overseas. We're very lucky that she has agreed to come and speak to us today about best-practice programming. Please take the opportunity to ask Ms. Kim questions and listen carefully to her insight on the subject. Now, I'll hand it over to Ms. Kim so we can get things started.

(Lee et al., 2009, p.199)

**2. The lesson plan**

Course name: TOEIC Preparation

Lesson: Listening for workshop excerpts in Part 4 of The TOEIC listening test

Time: 90 minutes

**Procedures:**

Stage Time	Activities		Analysis on activities
	Teacher	Students	
<b>Lead-in</b> 7 mins	<ul style="list-style-type: none"> <li>✓ Have you ever seen or attended a workshop or conference?</li> <li>✓ What was it about?</li> <li>✓ What do people do at a workshop?</li> <li>✓ Who speaks at such events? (teacher helps students answer questions if necessary)</li> <li>✓ Introduce the listening genre of excerpts from workshops in TOEIC listening tests part 4</li> </ul>	<ul style="list-style-type: none"> <li>✓ Answer the teacher's questions</li> <li>✓ Expected answers: talk about a topic, share experience, ask and answer questions...</li> <li>✓ Experts, celebrities, companies' leaders...</li> </ul>	The question-answer activity activates students' prior knowledge ( <b>content schemata</b> ) about workshops and conferences, or familiarize students with the topic if they find it is new.
<b>Pre-listening</b> 18 mins	<ul style="list-style-type: none"> <li>✓ Tell students to read 3 questions of part 4 above in 2 minutes and then listen to a person introducing a speaker at a workshop.</li> <li>✓ Play the recording No 1</li> <li>✓ Ask for students' answers, and ask them what they</li> </ul>	<ul style="list-style-type: none"> <li>✓ <b>Expected answer:</b></li> <li>✓ Introduce name</li> </ul>	+ Next, students study answer choices to guess the <b>genre</b> of the listening text, which makes it easier for listeners to predict or infer

	<p>remember about the talk. (the expectation is that they remember very little)</p> <ul style="list-style-type: none"> <li>✓ Give students the handout that has the script of the talk and ask them to analyze how many parts they can divide the text into.</li> <li>✓ Ask students what information they want to get from a talk.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Introduce personal and professional information: What, Where, When, How long.</li> <li>✓ Introduce the topic of the talk and give stage to the speaker However, the parts do not follow a strict order.</li> <li>✓ <b>Expected answer:</b> Who, what (happens), Where, When, Why/What for, How long.</li> </ul>	<p>This activity may also help students to activate their <b>rhetorical schemata</b> of the structure and organization of the text type.</p> <p>In the first time of listening, students listen to check what they have guessed.</p>
<p><b>While-listening</b> 10 mins</p>	<ul style="list-style-type: none"> <li>✓ Before playing the similar introduction, show students the questions, and ask them to predict information in the talk.</li> <li>- <b>What do you expect to hear from the speech?</b></li> <li><b>Show the students the questions:</b></li> <li><b>Q 80: What is the purpose of the man’s speech?</b></li> <li>A. To present an award</li> <li>B. To thank a hospital staff</li> <li>C. To introduce a speaker</li> <li>D. To announce a future event</li> <li><b>Q 81. How long has Dr. Sandoval worked at Midtown Hospital?</b></li> <li>A. 8 years</li> <li>B. 10 years</li> <li>C. 24 years</li> <li>D. 30 years</li> <li><b>Q 82. What will Dr. Sandoval discuss?</b></li> <li>A. Recent improvements to hospitals</li> <li>B. Ways to solve current healthcare problems</li> <li>C. The difficulties of doing medical research</li> <li>D. Her long career in the healthcare field.</li> <li>✓ Play the recording Number 2 for students to listen and answer</li> <li>Then, Provide the correct answers: <b>80- C, 81- C, 82- B</b></li> <li><b>Script:</b> And now, I’m happy to turn the stage over to your keynote speaker for the evening. It was an easy decision to invite this person</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Expected answers:</b></li> <li>✓ The name of the event (What)</li> <li>✓ The speaker’s expertise (What)</li> <li>Current position, working history (What, Where, How long)</li> <li>✓ Topic of the speech (What)</li> <li>✓ Students listen and answer the questions</li> </ul>	<ul style="list-style-type: none"> <li>+ Students use the acquired generic knowledge for a full comprehension of the text.</li> <li>+ Teachers help students gain a deep comprehension of the manner in which the organizational structure, on the one hand, and the linguistic choice, on the other hand, contribute to the central idea of the text, and, implicitly, to the main communicative purpose of the genre that it represents.</li> <li>+ During this stage, students should be involved in activities focused on the analysis of the text structure, with a view to identifying the main idea in each text segment and the contribution that each segment makes to the generic purpose.</li> <li>+ Besides, students should receive tasks related to the linguistic features</li> </ul>

	<p>to speak here at the National Conference on Healthcare. For the past 24 years, she's been one of the most respected physicians practicing at Midtown Hospital. For the last 10 of those years, she's served on the hospital's executive committee. In addition, she's published over 30 research papers, her latest being "Solutions to the Healthcare Crisis" in 2008. And she is going to speak on that topic this evening. Please help me in welcoming Dr. Donna Saldoval. (Tomato, p. 224, Q 80-82)</p> <p>✓ Ask them about the main content of the speech</p> <p>➔ <b>Emphasize the importance of having knowledge of the Genre of Workshop excerpts to do the listening test well. (awareness raised)</b></p>	<p>- Students are expected to better understand, remember and answer the questions compared to the first time</p>	<p>displayed by the text they have read/ listened to at discoursal, syntactic and lexico-semantic levels.</p>
<p><b>Post-listening</b></p>	<p><b>Practice:</b></p> <ol style="list-style-type: none"> <li>1. Organization exercise</li> <li>2. Reordering jumbled reading texts of the script</li> <li>3. Vocab exercises: matching, cloze exercise, make vocab web</li> <li>4. Listening to cut extracts, answer what is next</li> <li>5. Listening exercises (test extracts)</li> </ol>	<p>tudents will be given chance to practice both in class and online by</p> <p>Log in to the Moodle</p> <p>Choose types of genres in Part 4</p> <p>Do exercises</p>	<p>+ The teacher can either guide the students through all these levels, or choose to focus on a particular one at a certain point of the training process. In this way, genres represent good opportunities for teaching lexical and grammatical structures in context.</p>
<p>15 mins</p>	<p><b>1. Organization recognition exercise</b></p> <p>Show students <b>Practice 1</b></p> <p><b>1. What are the sections of this speech?</b></p> <p><b>2. What questions can be made for this text?</b></p> <p>Show students the actual questions, and ask them to identify the correct answers:</p> <p><b>1. Who is probably listening to this introduction?</b></p> <p>A. Students of Chinese</p> <p>B. Public relation personnel</p> <p>C. Business people</p>	<p><b>Expected answers:</b></p> <p>Introducing speaker's name</p> <p>Introducing topic of the speech</p> <p>Introducing personal and professional information</p> <p>Recommendation/suggestion and welcome message</p> <p><b>Expected answers:</b></p> <p>Who is interested in this talk?</p> <p>How long has Mr. Yan worked for the Bank of China?</p> <p>What topic will Mr. Yan talk about?</p> <p><b>Expected answers:</b></p> <p><b>1 – B</b></p> <p><b>2 - B</b></p>	

	<p>D. Bankers</p> <p><b>2. What is known about Mr. Yan?</b></p> <p>A. He was a customs agent</p> <p>B. He instructs others in protocol</p> <p>C. He is managing his year's trade convention</p> <p>D. He gave bank management seminars.</p> <p>- Ask them what make them have wrong answers → advice students on</p>	<p><b>Expected answers:</b> The words from the recording are found in each option, but the ideas are different.</p>	
<p>10 mins</p>	<p><b>2. Practice 2:</b> Give students the jumbled text and ask them to reorder it.</p> <p>Question 1: <b>What should be the organization of the speech?</b></p> <p>Answer:</p> <p><b>Notice: sometimes the parts in the speech are in different orders.</b></p> <p>Question 2: What is the purpose of the talk?</p> <p>A. To alert the public about the danger of gorillas becoming extinct</p> <p>B. To ask for help in saving the mountain gorillas</p> <p>C. To introduce a guess on a talk show</p> <p>D. To invite people to a speech given at the University of Alberta.</p> <p>Dr. Larson will come on the show next.</p> <p><b>Answer: 3, 4, 2, 5, 1 or 3, 5, 2, 4, 1</b></p>	<p><b>Expected answers:</b></p> <p>Introducing name</p> <p>Introducing personal and professional information</p> <p>Introducing topic of the talk</p> <p>Suggestion/ recommendation</p>	
<p>10 mins</p>	<p><b>3. Vocab exercises: matching</b></p> <p>Show students <b>Practice 3</b>, and ask them to do the matching of words and their definitions</p>	<p><b>Expected answers:</b></p> <p>1g, 2f, 3c, 4h, 5b, 6a, 7e, 8d</p>	

10 mins	<p><b>4. Listening to cut extracts, answer what is next</b></p> <p>Play recording 3a, 3b, 3c and ask questions as in <b>Practice 4</b></p> <p><b>Answers:</b></p> <p>Recording 3b: Name, achievement, current employment information. (The topic of the talk)</p> <p>Recording 3c: Welcome message</p> <p>Play recordings 4a, 4b, 4c</p> <p>Answers:</p> <p><b>Recording 4b:</b> Name, achievement</p> <p><b>Recording 4c:</b> Topic of the talk + welcome message</p>		
10 mins	<p><b>5. Mini Test practice (test extracts)</b></p> <p>Show the questions in appendix vi and play recording 5 and then recording 6 for students to answer the questions</p>	<p>Expected answers:</p> <p><b>74 C, 75 D, 76 C</b></p> <p><b>89 B, 90 A, 91 C</b></p>	
<b>TOTAL TIME: 90 minutes</b>			

## References

- Martin, J. R.; Christie, F. and Rothery, J. (1987). Social processes in education: A reply to Sawyer and Watson (and others). *The place of genre in learning: Current debates*. 35-45.
- Agustien, H. I. (2008). *Competence-Based Curriculum and Its Practical Implications*.
- Alexander, S. (2010). *Flexible Learning in Higher Education*. Oxford, England: Elsevier Ltd. .
- Chaisiri, T. (2010). Implementing a Genre Pedagogy to the Teaching of Writing in a University Context in Thailand. *Language Education in Asia*, 1(1), 181-199.
- Cozma, M. (2014). The concept of genre in the English language class: Implications for the student's intercultural competence. *Romanian Journal of English studies, De Gruyter Open*.
- Craven, M. (2012). *Pass the TOEIC Test - Introductory course, Intermediate course, Advance course*. First Press ELT.
- Culang, J. and Baker, L. (2016). *This district's blended learning program is putting struggling readers back on track*. eSchoolNews.
- Devitt, A. J. (2004). *Writing genres*. SIU Press.
- Friesen, N. (2012). *Report: Defining Blended Learning*.
- Garrison, D. R. & Kanuka, H. (2004). Blended learning: Uncovering its transformative potential in. *Internet and Higher Education*, 7, 95-105.
- Harmer, J. (2007). *The Practice of English Language Teaching (Longman Handbooks for Language Teaching) (4th Edition)*. Essex: Pearson Longman.
- Horizons, R. (2016). *Blended Learning: What Is the Role of a Teacher?*

13. Hyland, K. (2003). Genre-based pedagogies: A social response to process. *Journal of Second Language Writing*, 12(1), 17-29.
  14. Hyland, K. (2007). Genre Pedagogy: Language, Literacy and L2 Writing Instruction. *Journal of Second Language Writing*, 16(3), 148-164.
  15. Johns, A. M. (2008). Genre awareness for the novice academic student: An ongoing quest. *Language Teaching*. 41(2), 237-252.
  16. Martin, J. R. (1992). *English text: System and structure*. John Benjamins Publishing Company.
  17. Meyer, J. & Land, R. (2003). *Threshold concepts and troublesome knowledge: linkages to ways of thinking and practicing within the disciplines*. University of Edinburgh.
  18. Meyer, J. & Land, R. (2006). *Threshold concepts and troublesome knowledge. Overcoming barriers to student understanding: Threshold concepts and troublesome knowledge*.
  19. Staker, H. &. (2012). *Classifying K-12*. Innosight Institute, Inc.
  20. Strauss, V. (2012). *Three fears about blended learning*. The Washington Post.
  21. Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge University Press.
  22. Yasunaga, A. (2014). Genre features of the listening texts in the TOEIC. N. Sonda & A. Krause (Eds.), *JALT2013 Conference Proceedings* (pp. 699-707). Tokyo: JALT.
-