Russell, T. (2026). Creating a web tool to assist Japanese learners of English in genre-based writing. *Accents Asia, 21*(1), 22-50.

Creating a Web Tool to Assist Japanese Learners of English in Genre-Based Writing

Troy Russell[1], Kanda University of International Studies MA TESOL program

Abstract:

This paper presents a web-based application, developed by the author, to help scaffold genre-appropriate expository writing for intermediate-level English learners in Japan. Focusing on genre from the Systemic Functional Linguistics (SFL) perspective, the paper overviews genre and genre-based instruction, including the SFL-based *Teaching-Learning Cycle*. Expository writing in the Japanese EFL context is discussed and existing technological tools for improving writing are overviewed. The application's two main features are presented: a reordering/reassembly activity that helps novice writers become familiar with the schematic structure of the exposition and an argument structuring tool intended to build learners' audience awareness. Results of a small trial (n=5) of the application prototype are presented. This paper demonstrates the potential usefulness of incorporating a web application in order to scaffold learners' analysis and production of the exposition genre.

Introduction

In Japan, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) has introduced the course *Logic and Expression* to its high school curriculum guidelines, which emphasizes English paragraph writing (Yamamoto, 2020, as cited in Mita & Shimoda, 2023). Despite MEXT's push to improve learners' English writing, many students struggle to produce adequate English compositions (Mita & Shimoda, 2023; Mulvey, 2016). While working as a curriculum developer in a chain *eikaiwa* (English conversation school) company in Japan, I became aware of the difficulties learners have using appropriate structure and language when

[1] Troy Russell is a KUIS MA TESOL graduate currently working as a software developer in Tokyo, Japan. Formerly a curriculum developer for a chain *eikaiwa* company, he is working as a programmer outside of the field of education while independently developing software that supports English teaching and learning.

writing English texts. On being introduced to the concept of genre from a Systemic Functional Linguistics (SFL) perspective, I began to think about how teaching genres could help learners with their writing. At the end of 2022, I left the company and started working as a software developer in a field outside of education.

To address the issues learners were experiencing, I developed a web-accessible tool that could be used by in-service teachers to assist learners during some key stages of the writing process by focusing on genre-appropriate structures. The application, called *GenreFlow* (www.genre-flow.com), focuses on what is described in SFL as the *exposition* genre. In SFL, the exposition has been described as a "genre of power" (Lemke, 1988, as cited in Beck & Jeffery, 2009) because proficiency in the genre can enable access to writing-intensive programs in institutions of higher education. The exposition may be of particular importance to students in Japan as Watanabe (2016) found that almost half of university entrance exam writing tasks prompted writers to produce expository texts. This paper presents the initial version of this application along with results from a small-scale survey conducted on the application's usefulness.

Genre and the Exposition

Genre Traditions and Pedagogy

Genre, and its pedagogical application in the language classroom, has been described in three research traditions: *English for Specific Purposes (ESP)*, Australian *Systemic Functional Linguistics* (SFL), and *North American New Rhetoric* studies (Hyon, 1996). Derewianka (2003b) states that "most [scholars working in different approaches] … would agree genres are social practices that have evolved to enable us achieve our goals" (p. 135). Pedagogically, genre-based approaches emphasize the "the creation of meaning at the level of the whole text" (Derewianka, 2003b, p. 135) as opposed to the word or sentence level. This paper and the software application presented will draw mainly on scholarship from the SFL tradition. SFL "is concerned with the ways in which the various parts of the language function together in order to provide the resources for meaningful communication" (Banks, 2019, p. 2) and "how the organization of language is related to its use" (Martin, 1997, p. 4). Martin, a key developer of the SFL genre perspective, defines genre as a "staged goal-oriented social process" (Rose & Martin, 2012, p. 1), with "a special focus on the stages through which most texts unfold" (Martin, 1997, p. 6).

Arguing Genres: Focus on the Exposition

In SFL, genres can be categorized into broad patterns called micro-genres (Martin & Rose, 2008) that are also referred to as "text types" (Biber, 1989) or "elemental genres" (Hyland, 2004). One particular micro-genre is the *Exposition* – one of the three arguing genres along with *Discussion* and *Challenge* (Coffin, 2006). It is often referred to as the argumentative essay (Hyland, 1990), and a defining feature of it is that "some thesis is expounded and argued for" (Martin & Rose, 2008, p. 118). In this genre, the writer presents their position and supports it with persuasive arguments and evidence (Coffin, 2006; Schleppegrell, 2000) because the idea may be contentious or contestable to the audience (Hyland, 1990; Martin & Rose, 2008).

Within each micro-genre, there are recurring patterns referred to as schematic structures that contain obligatory and optional steps called *stages* (Eggins & Martin, 1997; Hyland, 2004). Coffin (2006) and Martin and Rose (2008) describe the exposition's schematic structure as consisting of a *thesis*, followed by *arguments* and finishing with a *reiteration/reinforcement* of the thesis. There is flexibility in the number of arguments and reiterations presented, with three arguments being common and the reiteration typically being singular (Martin & Rose, 2008). Coffin's (2006) presentation of the genre describes an optional stage called *background* that can occur before the thesis along with the argument containing a *concession* element, which can be expanded as another optional stage called the *counter-argument* (see Table 1). While the model provides a description of how the exposition is organized, it acknowledges the variation in how moves can be realized both lexically and grammatically. As Martin and Rose (2008) state, "flexibility is of course built into the telos of the genre, allowing it to be fine tuned to the issue" (p. 120).

Table 1

Stages of the Exposition Adapted From Coffin (2006, pp. 78–79)

Stage	Description
1. Background	Provides context for the issue (optional)
2. Thesis (introduction)	Puts forward the main argument/position (obligatory)

3. Argument (body)	Provides evidence to support thesis (obligatory) May repeat *n* times May contain an optional concession element that qualifies the argument
4. Counter-argument (body)	Qualifies the preceding argument (optional) Develops as an expanded version of the concession element
4. Reinforcement (conclusion)	Reaffirms and strengthens the thesis (obligatory)

Note. A table of stages of the exposition. Adapted from "Historical discourse: The language of time, cause and evaluation," by C. Coffin, 2006, Continuum and "Learning to write, reading to learn: Genre, knowledge and pedagogy in the Sydney School," by D. Rose & J.R. Martin, (2012), Equinox.

While proponents of the genre approach emphasize the necessity of introducing various genres to learners (Humphrey & Macnaught, 2011; Hyland, 2004; Martin & Rose, 2008; Watanabe, 2016; Yasuda, 2012), the exposition may be of particular importance to students. In genre-based pedagogy, the exposition is considered a "genre of power" (Lemke, 1988, as cited in Beck & Jeffery, 2009) because proficiency in expository writing "provides students with certain privileges such as access to elite postsecondary institutions and success with writing-intensive coursework" (Beck & Jeffery, 2009, p. 232). In the Japanese educational context, Watanabe's (2016) SFL-based analysis of university entrance exam writing tasks found that almost half of them prompted writers to produce the exposition genre. Nonetheless, Mita and Shimoda (2023) note that there are few opportunities for students to write "comprehensive content in English up until they graduate from high school" (p. 56). Mulvey (2016), referencing MEXT statistics, states that "academic writing—both in the L1 and L2—is not taught in most Japanese high schools" (p. 5) and that "many Japanese students struggle to write logically and persuasively in English for the same reason they struggle in Japanese: because nobody yet has taught them how" (p. 3).

Teaching the Genre-Based Approach

From its beginnings, SFL has been concerned with pedagogical implications, highlighting "the primary importance of good teaching practice [and] argu[ing] for descriptions of language that could help solve problems in L2 teaching" (McCabe, 2022, p. 1). Although, there is "much debate" (Ahn, 2012, p. 5) as to how to best implement a genre approach and no single approach

is associated with genre-based instruction (Derewianka, 2003b), Rose and Martin (2012) observe that genre-based teaching "means preparing learners for each learning task and then handing control to learners to do the task themselves" (p. 10).

The genre approach incorporates the Vygotskian concept of the Zone of Proximal Development in the view that learners progress to higher levels of performance, not through input alone, but through interaction as well as assistance from skilled experts (Hyland, 2004; Martin & Rose, 2005). A guiding principle of a genre approach is that learners should be prepared by the teacher, through activities that deconstruct and construct the genre, before they attempt independent production (Rose, 2015). To this end, a genre-based approach to writing instruction may incorporate the *Teaching-Learning Cycle* (TLC). Rothery's (1994) TLC is divided into three connected phases (Martin & Rose, 2005; Rose & Martin, 2012): *Deconstruction*, *Joint Construction*, and *Individual Construction* (see Table 2). Throughout each stage of the TLC, building field, that is building knowledge of content information, and setting context are critical (de Oliveira & Smith, 2018; Rose & Martin, 2012). Features of the genre, as well as its associated contexts, are established and developed with the goal of building skills, knowledge, and language for "both control of the genre, and critical orientation towards texts, through guided practice" (Rose, 2015, p. 6).

Table 2

The Three-Stage Teaching-Learning Cycle

Stage	Description	Key concerns
Deconstruction	analyzing sample texts to identify genre features; guided by the teacher	Building field Setting context
Joint construction	guided practice focusing on stages and functions of the genre; guided by the teacher	
Independent production	individual writing of text in the same genre; consultations with teacher and peers	

Note. A table outlining the three stages of the TLC. Adapted from "Learning to write, reading to learn: Genre, knowledge and pedagogy in the Sydney School," by D. Rose and J.R Martin, 2012, Equinox, pp. 62–67.

In the joint construction stage, novice writers share responsibility with a teacher/expert in producing genre-appropriate text. For example, the teacher may guide learners through the stages of an argumentative essay, giving support and feedback during the writing process, acting as a "facilitator for collaborative writing and as a responder to student writing" (Yasuda, 2012, p. 38). Throughout the process, the teacher relinquishes more control until the point where the learner is ready for the independent construction stage (Hyland, 2004; Martin & Rose, 2005). This cycle is repeated along with the introduction of new genres that can be deconstructed and compared with previously taught genres (Rose & Martin, 2012). Individual stages of the TLC too can be recycled in line with student needs (Rose & Martin, 2012).

The genre-based approach for writing, utilizing the TLC, has been successful in improving student writing both in overseas contexts and in Japan (Carstens & Fletcher, 2009; Chen & Su, 2012; Gómez Burgos, 2017; Nagao, 2019; Viriya & Wasanasomsithi, 2017; Yasuda, 2012). Rose and Martin (2012) point to joint construction as being "the most powerful" (p. 73) stage of the TLC for genre writing. Ahn (2012) observed that during joint construction (or "joint negotiation") students "began to realise the importance of framing the structure of a text rather than just 'jumping into writing'" (p. 6). A more recent study by Hermansson et al. (2019) found that removing the joint construction stage from the TLC had no effect on learner outcomes, though this may be because students were not able to attend to the cognitive challenges of needing to "participate in metacognitive talk about text at the same time as they engage in producing written text" (Hermansson et al., 2019, p. 491). While the authors note that more research is necessary, it may be important not to overwhelm students with overly complex meta-cognitive tasks during this stage of the writing process.

Technological Tools and the Genre-based Approach

As noted in Kervin and Derewianka (2011), the language classroom has always adopted technological tools in order to foster learning. A *tool* can be defined as "any device that uses digital technology to mediate some function of teaching and learning" (Strobl et al., 2019, p. 3), which can include platforms, applications, or functions within a tool. Various software tools have been developed to assist learner writing and assessment. However, Strobl et al. (2019) note that while many tools have been created to support argumentative writing in English, tools that

support "argumentative structure [and] rhetorical moves … are infrequent" (p. 1). Newell et al. (2011) reviewed various tools to help scaffold sentence-level and structural aspects of argumentation, including graphic organizers that help visually connect arguments and various *online argument systems*, such as InterLoc (https://web.archive.org/web/20160706011653/http://www.interloc.org.uk/), which focused on supporting online discussions rather than argumentative writing.

Another tool of note is C-SAW (https://tecfa.unige.ch/perso/benetos/csaw.html), a web-based authoring tool designed to help learners acquire argumentative writing skills (Benetos, 2006). The C-SAW software presents users with a representation of an argumentative essay in three sections, allowing learners to work out of order and teachers/researchers to monitor and analyze student writing (Benetos & Betrancourt, 2020, p. 268). A study comparing student writing with use of the tool to using a text editor found that while students elaborated their arguments more with C-SAW, they did not increase the number of arguments (Benetos & Betrancourt, 2020).

More recently, research into applying AI-assisted tools to scaffold argumentative writing beyond the grammar or sentence-level has been conducted, including using a chatbot, called Argumate, that retrieves information from a dataset of arguments to produce feedback for students writing argumentative essays (Guo et al., 2023). Many tools are either no longer receiving support or are not easily accessible via the internet. For example, a demo of C-SAW is only available upon request and this author was not able to access a live version of InterLoc's website or Argumate.

Introducing A Web-Based Application for Genre Writing

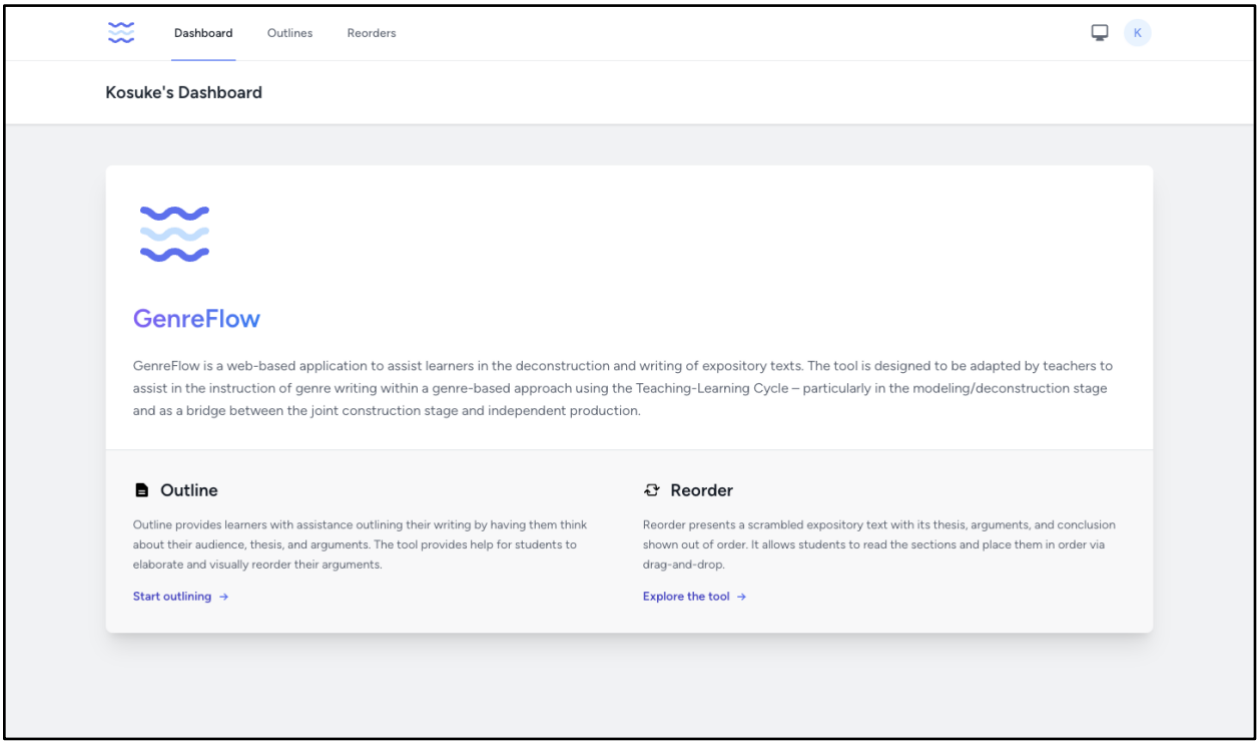
Application Overview

The author created a web-based application to assist learners in the deconstruction and writing of expository texts. The tool is designed to be adapted by teachers to assist in the instruction of genre writing within a genre-based approach using the TLC – particularly in the modeling/deconstruction stage and as a bridge between the joint construction and independent production stages. However, the tool should be flexible enough for a language teacher to adapt for their context, even if they are not implementing a genre-based approach or the TLC. The application, *GenreFlow*, is a web-based tool created with the intention of scaffolding learners'

analysis and production of the exposition genre. A screenshot of the application's dashboard can be seen in Figure 1.

Figure 1

A Screenshot of GenreFlow's Dashboard Page



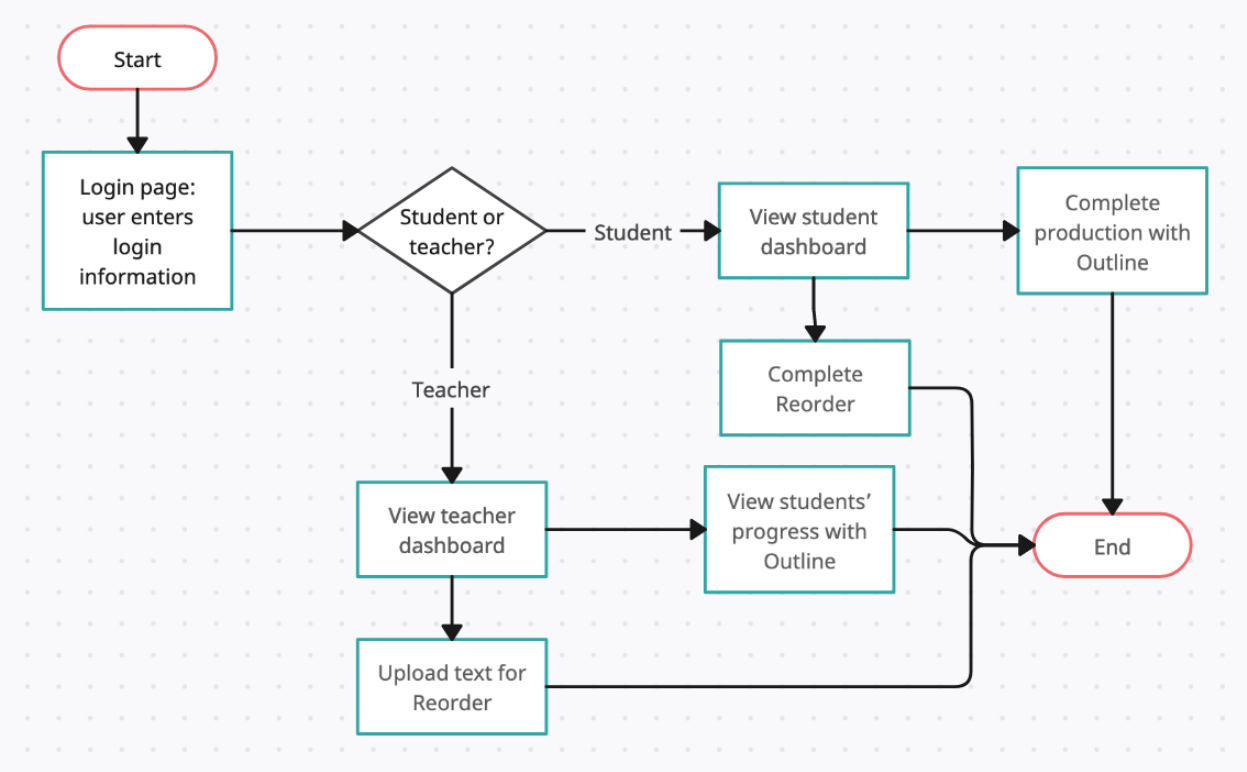
GenreFlow has two main features: *Reorder* is a tool to analyze text organization – aligning with the modeling/deconstruction phase of the TLC. The tool presents a scrambled expository text with its thesis, arguments, and conclusion shown out of order. Students can read the out-of-order sections and, based on what they have learned about the genre's conventions, place them in order via drag-and-drop functionality. The second tool is *Outline*, which helps learners plan and organize their argumentation, for use in the joint construction phase or as a bridge between joint construction and independent production. It aims to provide learners with assistance with outlining by having them think about their audience, thesis, and arguments. It provides help for students to elaborate and visually reorder their arguments.

The application allows for two types of users: a teacher and a student. Both require registration of their accounts and logging in to the application in order to use it. Students can write and save their work through the application. Teachers can upload texts for Reorder and

view all of their students' work as they construct their essays using Outline. A simplified user flow is shown in Figure 2.

Figure 2

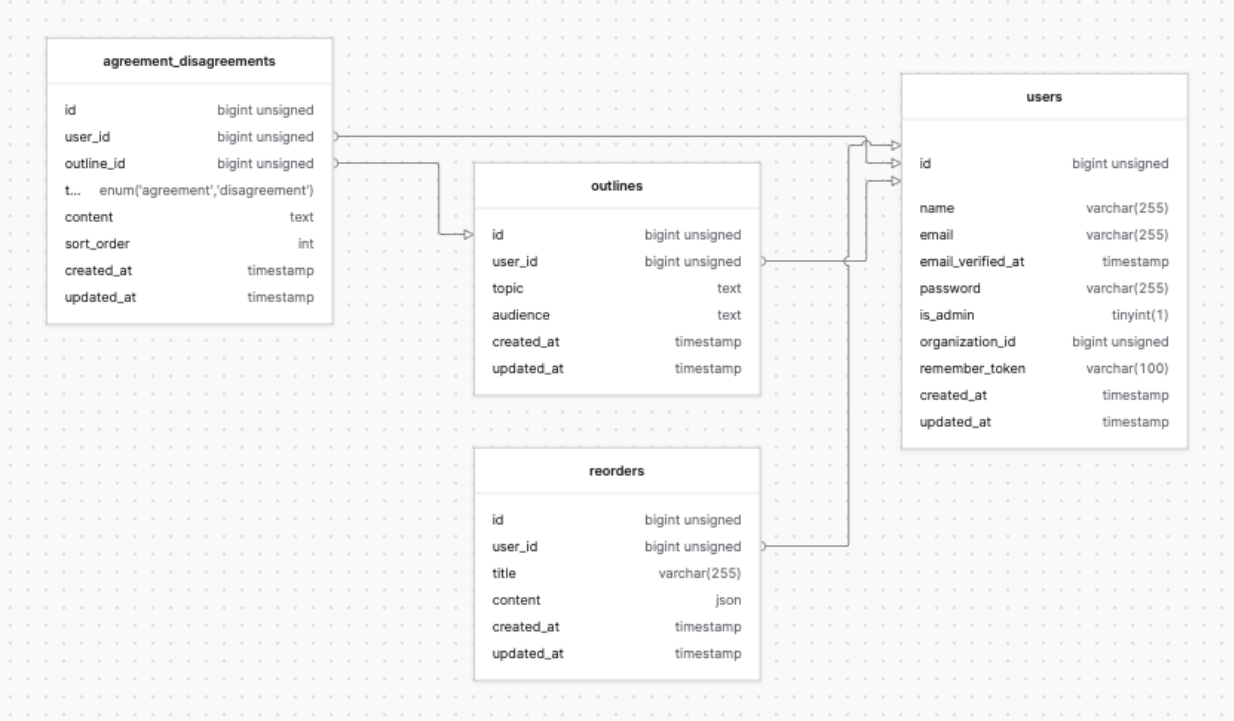
Simplified User Flow Diagram for GenreFlow



As a web-based application, GenreFlow can be accessed via the internet (at www.genre-flow.com) using a modern web browser and does not install a program as with a desktop application. The application provides a secure login system and user information and work are saved to a database. To maintain security, users register and log in with a username and email address. Identity is initially authenticated via a unique link that is sent to the email address provided during registration. Teacher and student accounts are associated with a class so that teachers can view all associated students' work, but individual students can only view their own work. In order for teachers and students to continue to work between sessions, their work is saved to a database. The database saves teacher-uploaded texts and student progress as well as information such as user IDs, usernames, passwords, etc. Figure 3 presents a simplified schema diagram illustrating the structure of the database.

Figure 3

Simplified Database Schema Diagram of GenreFlow



Note. Diagram created using the Diagram Generator 4.0 plugin for TablePlus (https://github.com/TablePlus/diagram-plugin)

In consideration of the aforementioned research that has highlighted Japanese students' struggles with writing in English (Mita & Shimoda, 2023; Mulvey, 2016), GenreFlow aims to assist students and teachers by scaffolding genre-appropriate writing. However, use of GenreFlow is not intended to be limited to classrooms implementing the TLC or a genre-based approach. The tool is designed to act only as a supplementary tool within a more comprehensive curriculum rather than enforcing a particular methodology on teachers and students.

Reorder: Text Reassembly Tool

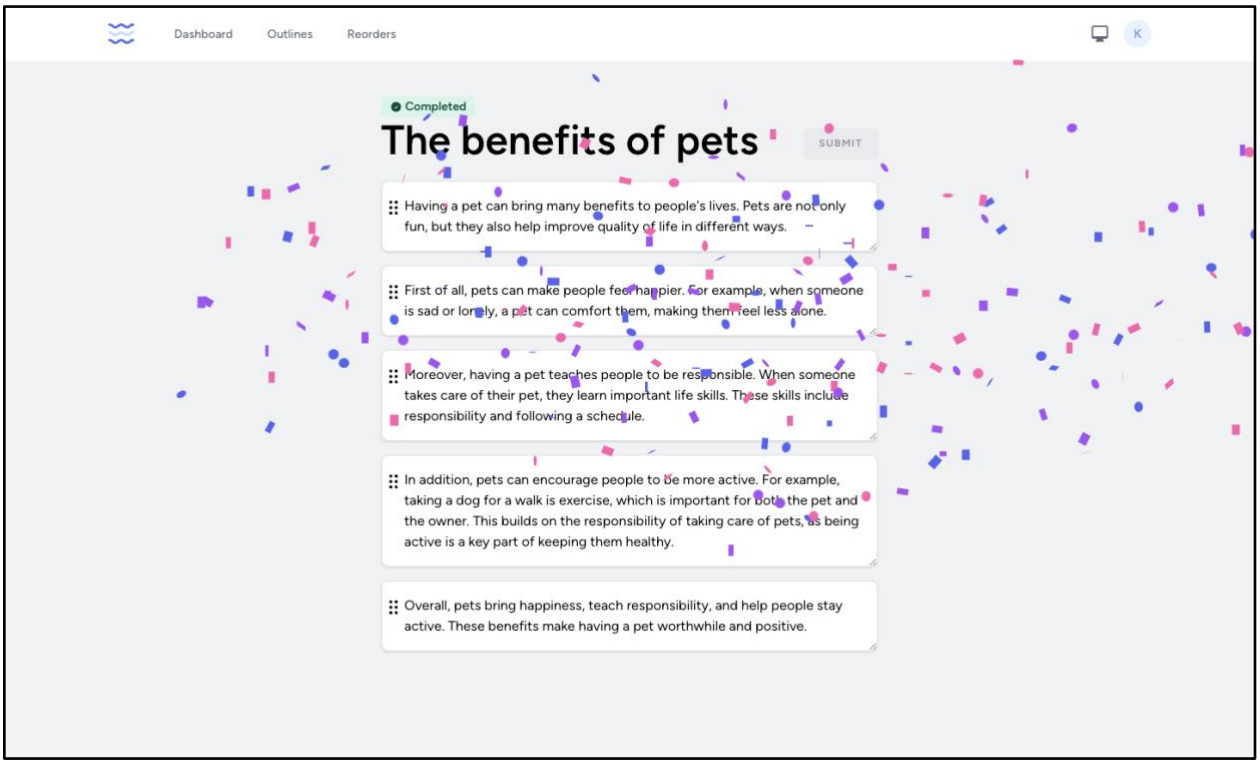
The first feature of the application is a text reordering/reassembly activity. Organizing a text into a sequence of ordered stages reflective of the genre is an important step that requires students to plan and reflect (Derewianka, 2003a). This activity is inspired by Paltridge's (2001) description of exercises, originally described by Swales, as "involv[ing] cutting up texts into stages, or moves, and jumbling them for reassembly" (p. 65). For teachers implementing the TLC, this tool

can be used within the modeling/deconstruction phase. The activity is intended to be used beyond the sentence level, for students to be able to identify the language associated with an exposition's thesis, argument(s), and conclusion. However, teachers could also use this activity to create reordering activities at the sentence or word level.

To create a Reorder activity the teacher pastes a text into the program and can either split it manually or the tool can detect line breaks in a text to separate out sections to be reordered automatically. Reorder presents the shuffled sections using an algorithm that ensures they are presented out of order. To complete the activity, the student reads the sections of scrambled text and reorders them using drag and drop. When satisfied with their order, the student clicks the "submit" button. If incorrect, the tool presents a message saying the order is not yet correct. When correct, the activity is marked as completed and they are presented with congratulatory confetti animation (Figure 4).

Figure 4

A screenshot of confetti animation after the Reorder task is successfully completed



Outline: Argument Structuring Tool

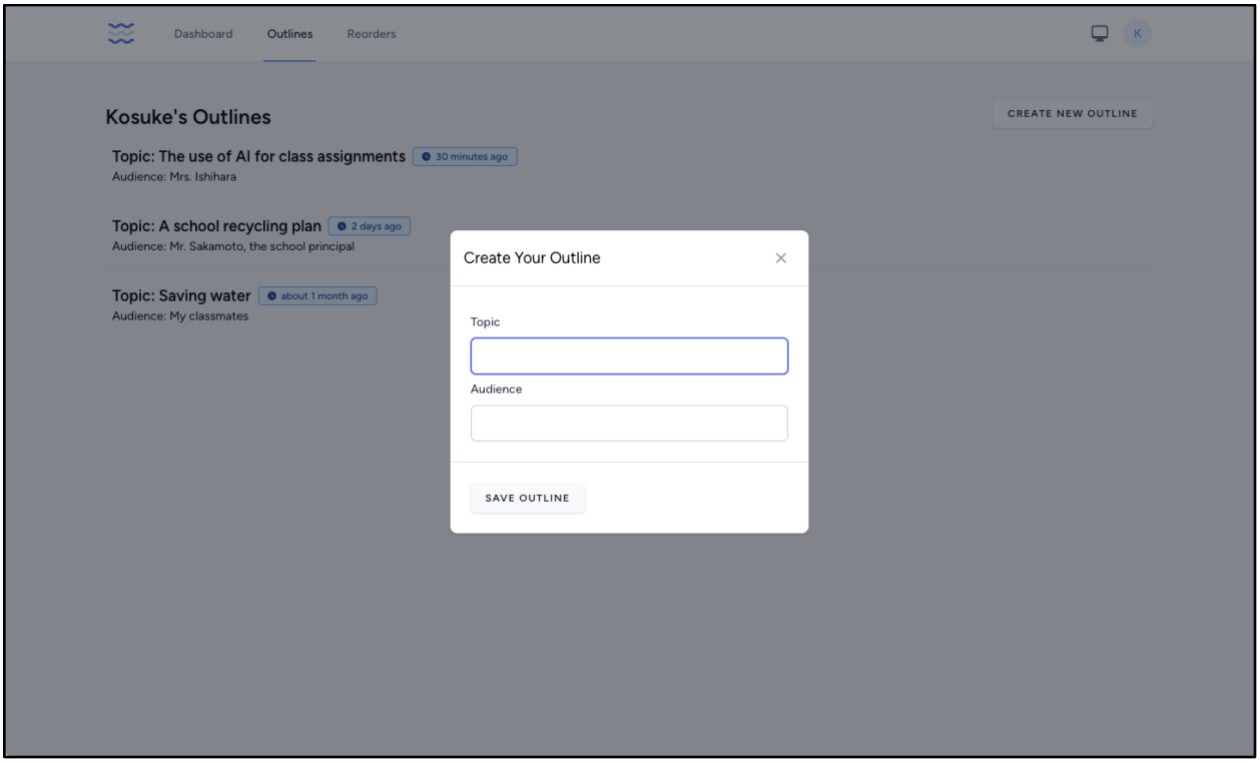
This tool scaffolds learners' production of genre-appropriate expository text. Its purpose is to improve the learner's awareness of their writing as a social action directed toward a specific audience. For classrooms that are using the TLC, this tool could be integrated into the joint construction stage to help learners work collaboratively with each other or with the teacher to construct an outline. It could also act as a bridge between joint construction and independent production, to scaffold learners as they organize their writing.

GenreFlow's Outline screen presents an index of the user's outlines, listed chronologically, with the topic and audience of each. As shown in Figure 5, a student user (*Kosuke*) has three outlines. This screen enables a user to select and open an existing outline for viewing and editing. To create a new outline, the user clicks the "Create New Outline" button in the upper right of the screen. The tool starts by asking learners to consider their topic and their audience (Figure 5).

Figure 5

Screenshots of GenreFlow's Outlines Screen and Topic and Audience Input

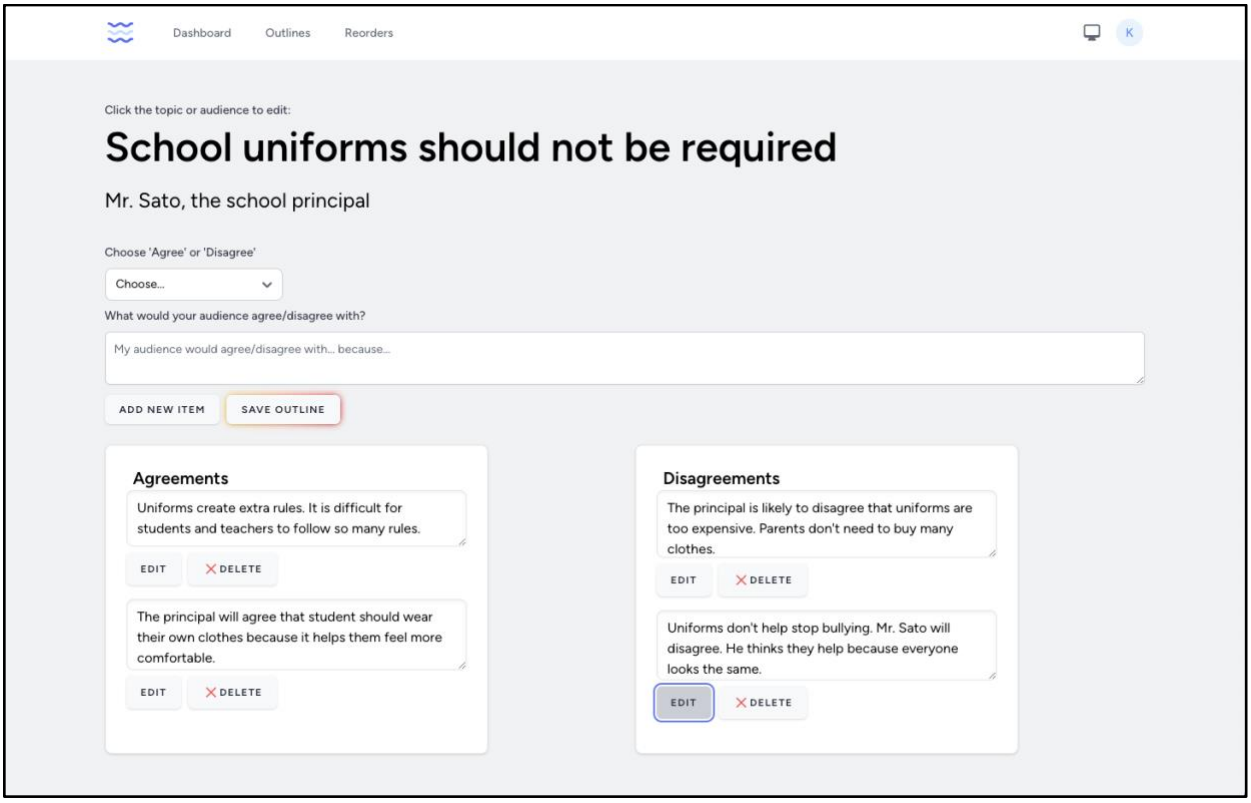
Figure 5 (Continued)



Next, in order to improve learners' audience awareness, they are prompted to consider what their audience would agree and disagree with regarding their topic. Ahn (2012) used a similar activity (called a "Yes and No chart") to promote reasoning and argument elaboration. Learners then input arguments and counter-arguments that they believe their audience would agree or disagree with (Figure 6). Although learners can add between 0 to 10 agreement and disagreement ideas, three is suggested as, according to Martin and Rose (2008), in the exposition genre "three arguments is a common rhetorical trope" (p. 120). On this screen, learners can edit the title and audience, change the order of their arguments via drag and drop, and edit or delete any of the arguments.

Figure 6

A Screenshot of GenreFlow's Outline Tool



With researchers noting the lack of time to cycle through multiple joint construction stages in some contexts (Ahn, 2012; Rose & Martin, 2012), it would be interesting to see if the tool could reduce the number of joint construction cycles by helping learners make the transition to independent production. Additionally, as the tool scaffolds writing while decoupling it from "metacognitive talk" (Hermansson et al., 2019, p. 491), issues some learners may face during the joint construction stage, as postulated by Hermansson et al. (2019), could potentially be alleviated by integrating the tool into the cycle.

Evaluation and Planned Improvements

Trial Survey Results

A trial of GenreFlow was conducted with five students enrolled in an MA TESOL program at a university in Tokyo on October 20, 2024. Participants gave informed consent and the project was approved by the university. Conducting a user test with five participants is a technique popularized by Nielsen as an efficient way to identify major usability problems in software

applications (Nielsen, 2000; Nielsen & Landauer, 1993). All participants have English teaching experience though contexts varied with participants teaching middle school through adult learners of roughly CEFR level A2 to B1. The participants were aware of the use of genre in teaching writing and were given a brief explanation of the application with minimal instruction on how to use it.

Participants were given student accounts, so that they could experience using GenreFlow's tools. After about 15 minutes of using the application, the participants were asked to complete an anonymous survey delivered through Google Forms that consisted of 13 total questions (see Appendix for the complete results of the survey). Questions were chosen to obtain feedback on the overall quality of the application and about its specific tools.

Feedback on the application was mostly positive with criticisms and suggestions for how the application could be improved. Five Likert-scale questions were presented about the application's usefulness, with the prompt, "To what extent do you agree with the following statements". A 0–6 scale was chosen due to the conclusion by Simms et al. (2019) that the 6-point scale may be the most optimal range for Likert-scale questions. While the application overall was rated as easy to use and helpful for expository writing, the Reorder function seemed to be more positively received than Outline – with the Reorder-focused question receiving 3 6-point responses and 2 5-point responses and the Outline-focused question receiving 3 5-point responses and 2 4-point responses.

Continuing to Improve the Application

Responses to the questionnaire's qualitative questions revealed some of the current application's strengths and key areas for improvement. Reorder was mentioned positively in three separate responses, including that Reorder could help students "learn patterns of how to write" and that it was "very instructive". Some suggestions were that adding example sentences would be helpful and that Outline needs improvement "because it was hard to figure out". Suggestions for improvements also indicated a need for support in writing a full exposition, including support for creating theses and conclusions. The author hopes to modify the application based on the results of this survey and hopefully conduct more evaluations to continue to improve the application.

Conclusion

This paper described a web-based tool to assist English learners' production of expository texts, highlighting the strength of the genre approach and the importance of the exposition for learners in Japan. Drawing primarily from SFL and the TLC, the application aims to scaffold learners' writing through two tools: a reordering/reassembly activity that helps novice writers become familiar with the schematic structure of the exposition and an argument structuring tool intended to build learners' audience awareness. Although designed with the TLC in mind, implementation of the TLC is not necessary for the tools to be used, and I hope that learners in various contexts can find GenreFlow useful. Initial feedback was positive while indicating that there are certainly improvements to be made. The application, as it stands, is a prototype and I believe that changes should continue to be made based on feedback from teachers and students. To this end, my aspiration is for GenreFlow to be trialed in real classrooms to further improve the application and, hopefully, learners' writing.

References

Ahn, H. (2012). Teaching writing skills based on a genre approach to L2 primary school students: An action research. *English Language Teaching*, *5*(2). 2–16. https://doi.org/10.5539/elt.v5n2p2

Banks, D. (2019). *A systemic functional grammar of English: A simple introduction*. Routledge.

Beck, S. W., & Jeffery, J. V. (2009). Genre and thinking in academic writing tasks. *Journal of Literacy Research*, *41*(2), 228–272. https://doi.org/10.1080/10862960902908483

Benetos, K. (2006). *Computer-Supported Argumentative Writer: An authoring tool with built-in scaffolding and self-regulation for novice writers of argumentative texts*. University of Geneva. http://archive-ouverte.unige.ch/unige:5284

Benetos, K., & Betrancourt, M. (2020). Digital authoring support for argumentative writing: What does it change?, *Journal of Writing Research*, *12*(1), 263–290. https://doi.org/10.17239/jowr-2020.12.01.09

Biber, D. (1989). A typology of English texts. *Linguistics*, *27*(1), 3–43. https://doi.org/10.1515/ling.1989.27.1.3

Carstens, A., & Fletcher, L. (2010). Evaluating the effectiveness of a cross-disciplinary genre-

focused writing intervention. *Journal for Language Teaching*, *43*(2), 58–66. https://doi.org/10.4314/jlt.v43i1.56956

Chen, Y. S., & Su, S.W. (2012). A genre-based approach to teaching EFL summary writing. *ELT Journal*, *66*(2), 184–192. https://doi.org/10.1093/elt/ccr061

Coffin, C. (2006). *Historical discourse: The language of time, cause and evaluation*. Continuum. de Oliveira, L., & Smith, S. (2018). Systemic functional linguistics in teacher education. In *Oxford research encyclopedia of education*. Oxford University Press. https://doi.org/10.1093/acrefore/9780190264093.013.494

Derewianka, B. (2003a). Making grammar relevant to students' lives. In G. Bull & M. Anstey (Eds.), *The Literacy Lexicon*. Prentice-Hall.

Derewianka, B. (2003b). Trends and issues in genre-based approaches. *RELC Journal*, *34*(2), 133–154. https://doi.org/10.1177/003368820303400202

Eggins, S., & Martin, J. R. (1997). Genres and registers of discourse. In T. A. van Dijk (Ed.), *Discourse as structure and process: Discourse studies: A multidisciplinary introduction, Vol. 1* (pp. 230–256). Sage Publications, Inc. https://doi.org/10.4135/9781446221884.n9

Gómez Burgos, E. (2017). Use of the Genre-Based Approach to Teach Expository Essays to English Pedagogy Students. *HOW*, *24*(2), 141–159. https://doi.org/10.19183/how.24.2.330

Guo, K., Li, Y., Li, Y., & Chu, S. K. W. (2023). Understanding EFL students' chatbot-assisted argumentative writing: An activity theory perspective. *Education and Information Technologies*, *29*(1), 1–20. https://doi.org/10.1007/s10639-023-12230-5

Hermansson, C., Jonsson, B., Levlin, M., Lindhé, A., Lundgren, B., & Norlund Shaswar, A. (2019). The (non)effect of Joint Construction in a genre-based approach to teaching writing. *The Journal of Educational Research*, *112*(4), 483–494. https://doi.org/10.1080/00220671.2018.1563038

Humphrey, S., & Macnaught, L. (2011). Revisiting joint construction in the tertiary context. *The Australian Journal of Language and Literacy*, *34*(1), 98–115. https://doi.org/10.1007/bf03651848

Hyland, K. (1990). A genre description of the argumentative essay. *RELC Journal*, *21*(1), 66–78. https://doi.org/10.1177/003368829002100105

Hyland, K. (2004). *Genre and second language writing*. University of Michigan Press.

Hyon, S. (1996). Genre in three traditions: Implications for ESL. *TESOL Quarterly*, *30*(4), 693–722. https://doi.org/10.2307/3587930

Kervin, L., & Derewianka, B. (2011). New technologies to support language learning. In B. Tomlinson (Ed.), *Materials development in language learning* (pp. 328–351). Cambridge University Press.

Martin, J.R. (1997). Analysing genre: Functional parameters. In F. Christie & J.R. Martin (Eds.), *Genre and institutions: Social processes in the workplace and school* (pp. 3–39). London: Continuum.

Martin, J.R., & Rose, D. (2005). Designing literacy pedagogy: Scaffolding asymmetries. In J. Webster, C. Matthiessen, & R. Hasan (Eds.), *Continuing discourse on language* (pp. 251–280). London: Continuum.

Martin, J.R., & Rose, D. (2008). *Genre relations: Mapping culture*. Equinox.

McCabe, A. (2022). Systemic functional linguistics in teaching English beyond school. *International Journal of TESOL Studies*, *4*(2), 1–7. https://doi.org/10.46451/ijts.2022.02.01

Melissourgou, M.N., & Frantzi, K.T. (2017). Genre identification based on SFL principles: The representation of text types and genres in English language teaching material. *Corpus Pragmatics 1*, 373–392. https://doi.org/10.1007/s41701-017-0013-z

Mita, K., & Shimoda, A. (2023). Toward establishing criteria for evaluating paragraph writing of pre-intermediate learners of English. *Journal of Higher Education Theory and Practice*, *23*(11), 56–70. https://doi.org/10.33423/jhetp.v23i11.6219

Mulvey, B. (2016). Writing instruction: What is being taught in Japanese high schools, why, and why it matters. *The Language Teacher*, *40*(3), 3–8. https://doi.org/10.37546/jalttlt40.3-1

Nagao, A. (2019). The SFL genre-based approach to writing in EFL contexts. *Asian-Pacific Journal of Second and Foreign Language Education*, *4*(1), 1–18. https://doi.org/10.1186/s40862-019-0069-3

Newell, G. E., Beach, R., Smith, J., & VanDerHeide, J. (2011). Teaching and learning argumentative reading and writing: A review of research. *Reading Research Quarterly*, *46*(3), 273–304. https://doi.org/10.1598/rrq.46.3.4

Nielsen, J. (2000, March 19). Why you only need to test with 5 users. *Nielsen Norman Group*. https://www.nngroup.com/articles/why-you-only-need-to-test-with-5-users/

Nielsen, J., & Landauer, T. K. (1993). A mathematical model of the finding of usability problems. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, 206–213. https://doi.org/10.1145/169059.169166

Paltridge, B. (2001). *Genre and the language learning classroom*. University of Michigan Press/ELT. http://dx.doi.org/10.3998/mpub.23749

Qualtrics. (2018, March 27). *What is NPS? Your ultimate guide to net promoter score.* Qualtrics. https://www.qualtrics.com/au/experience-management/customer/net-promoter-score/

Qualtrics. (2021, February 22). *What is a 'good' absolute NPS score?* Qualtrics. https://www.qualtrics.com/experience-management/customer/good-net-promoter-score/

Rose, D. (2015). New developments in genre-based literacy pedagogy. In C. A. MacArthur, S. Graham, & J. Fitzgerald (Eds), *Handbook of writing research* (pp. 227–242). Guilford Press.

Rose, D., & Martin, J.R. (2012). *Learning to write, reading to learn: Genre, knowledge and pedagogy in the Sydney School*. Equinox.

Schleppegrell, M. (2000). How SFL can inform writing instruction: The grammar of expository essays. *Revista Canaria de Estudios Ingleses*, *40*, 171–188. http://riull.ull.es/xmlui/handle/915/30197

Simms, L. J., Zelazny, K., Williams, T. F., & Bernstein, L. (2019). Does the number of response options matter? Psychometric perspectives using personality questionnaire data. *Psychological Assessment*, 31(4), 557–566. https://doi.org/10.1037/pas0000648

Strobl, C., Ailhaud, E., Benetos, K., Devitt, A., Kruse, O., Proske, A., & Rapp, C. (2019). Digital support for academic writing: A review of technologies and pedagogies. *Computers and Education, 131,* 33–48.

Viriya, C., & Wasanasomsithi, P. (2017). The effect of the genre awareness approach on development of writing ability. *International Forum of Teaching and Studies*, *13*(1), 11–22. http://americanscholarspress.us/journals/IFST/pdf/IFOTS-1-2017/IFOTS-v13n1-art2.pdf

Watanabe, H. (2016). Genre analysis of writing tasks in Japanese university entrance examinations. *Language Testing in Asia*, *6*(4), 1–14. https://doi.org/10.1186/s40468-016-0026-8

Yasuda, S. (2012). *The implementation of genre-based tasks in foreign language writing*

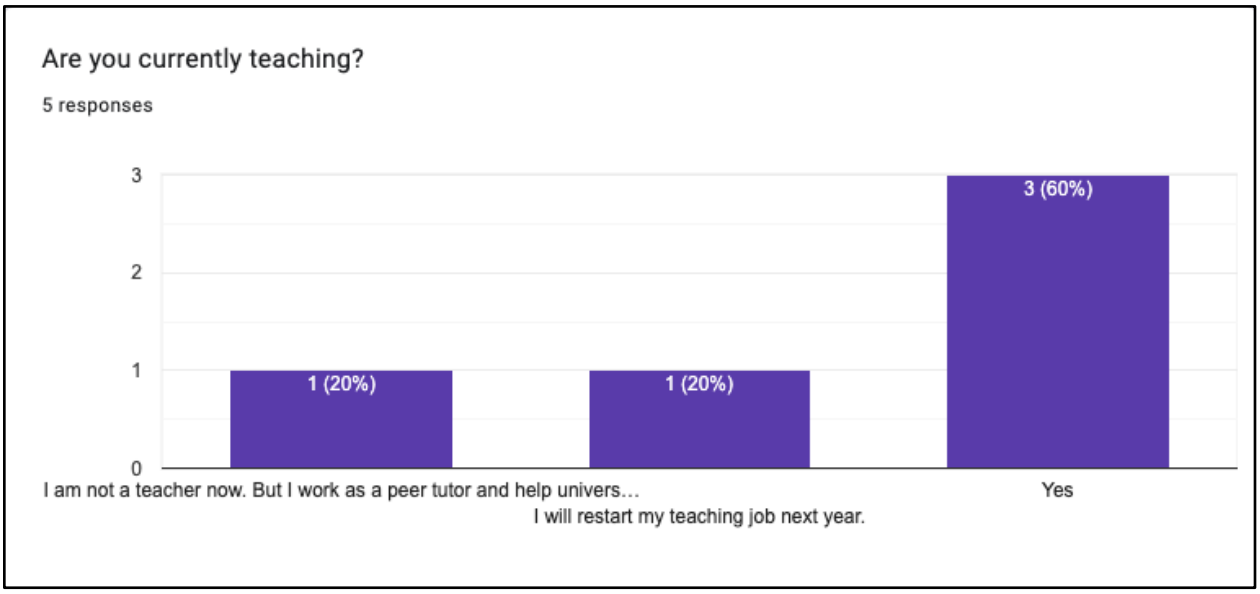
instruction: A longitudinal study of writers' rhetorical awareness, writing quality, and lexicogrammatical choices [Doctoral dissertation, University of Hawaii at Manoa]. ScholarSpace. http://hdl.handle.net/10125/101043

Appendix

Complete Responses to the GenreFlow Survey Questions

Figure A1

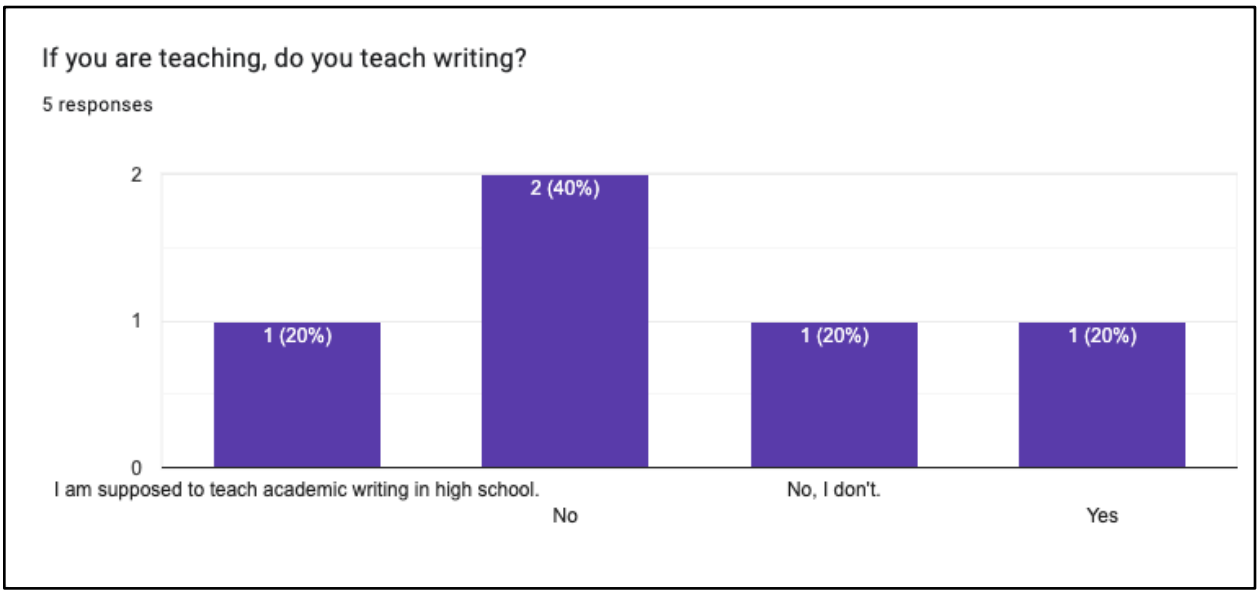
Responses to "Are You Currently Teaching?"



Note. The bar chart shows three Yes responses and two responses indicating previous or other teaching experience.

Figure A2

Responses to "If You Are Teaching, Do You Teach Writing?"



Note. The responses show one Yes response, two No responses, and one response indicating that the participant is not currently teaching writing but may in the future.

Figure A3

Responses to "What is Your Current Context?"

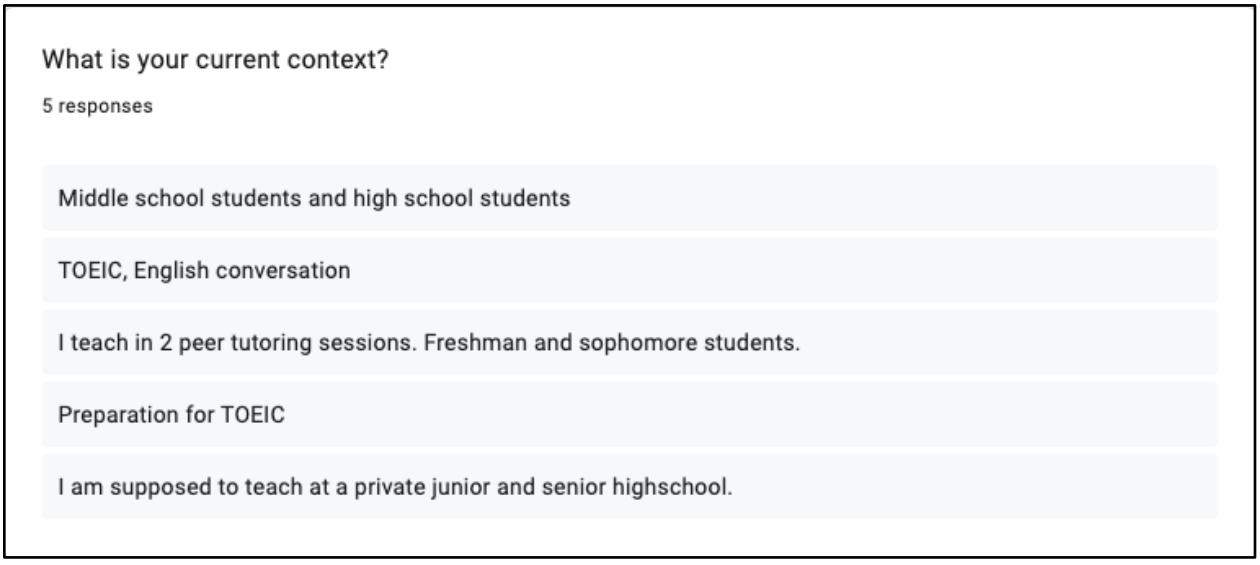


Figure A4

Responses to "What Is the Age and English Level of Your Students?"

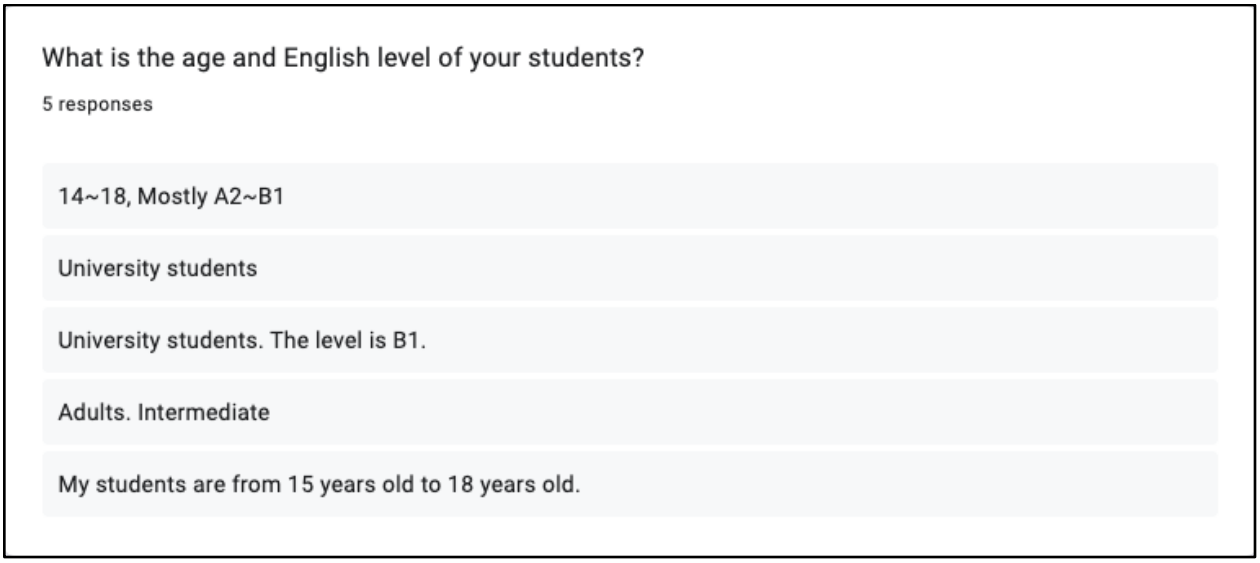
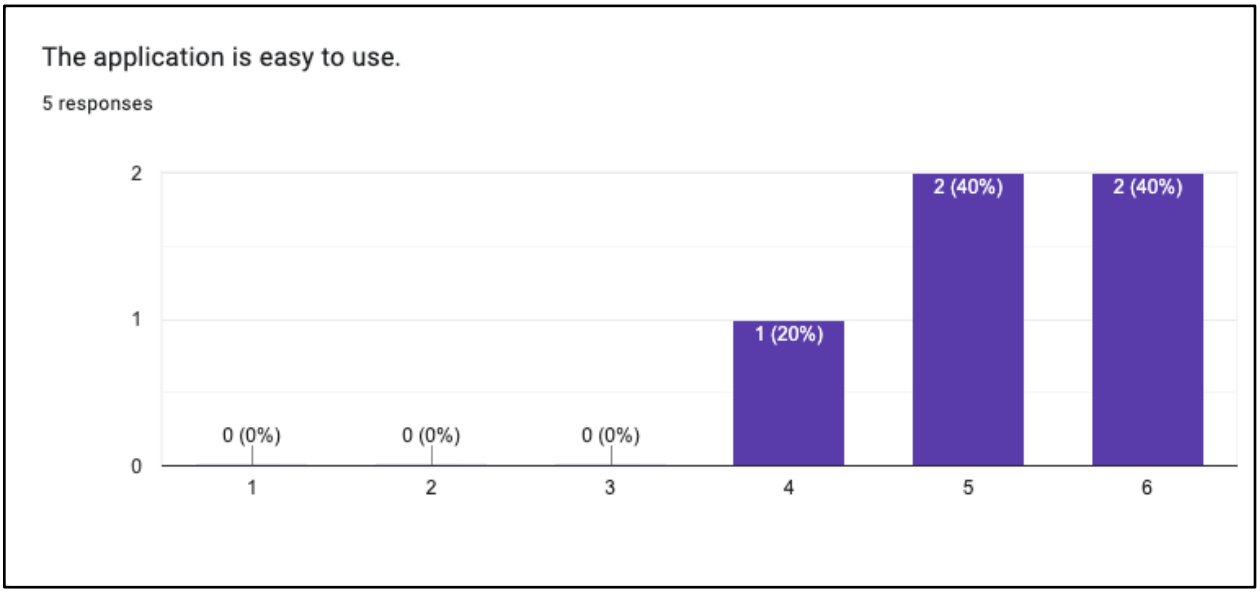


Figure A5

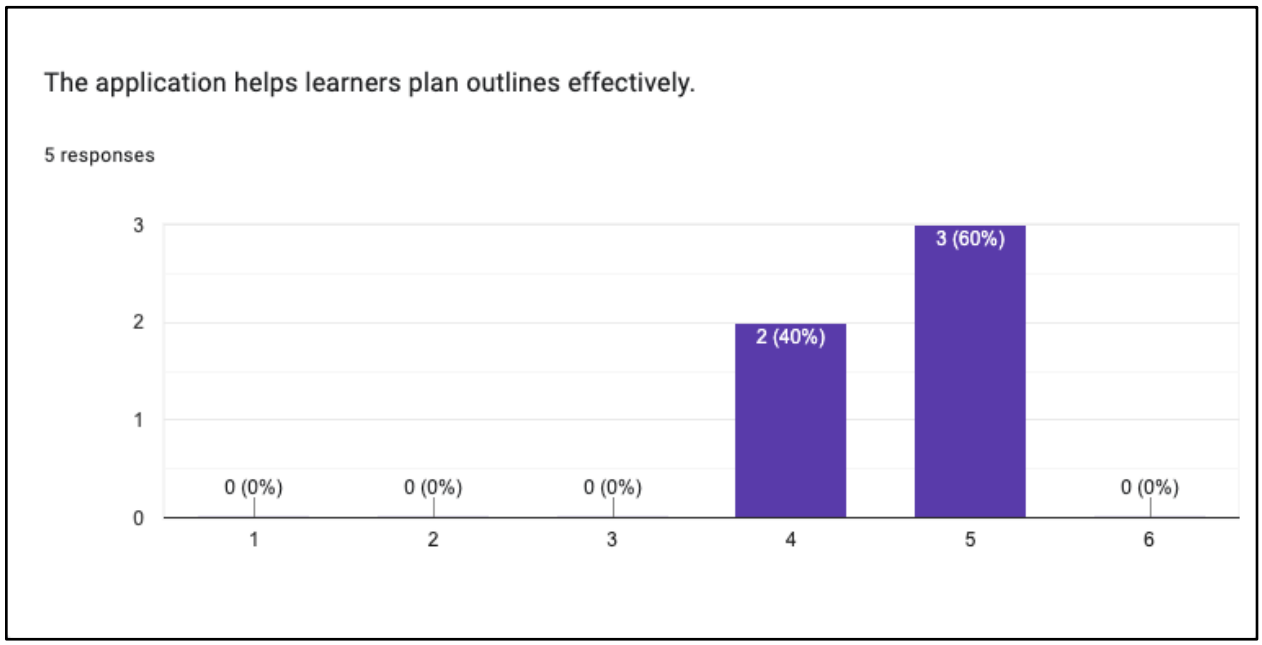
Responses to "To what extent do you agree with the following statement: The application is easy to use."



Note. A response of one indicates that the participant strongly disagrees and a response of six indicates that they strongly agree.

Figure A6

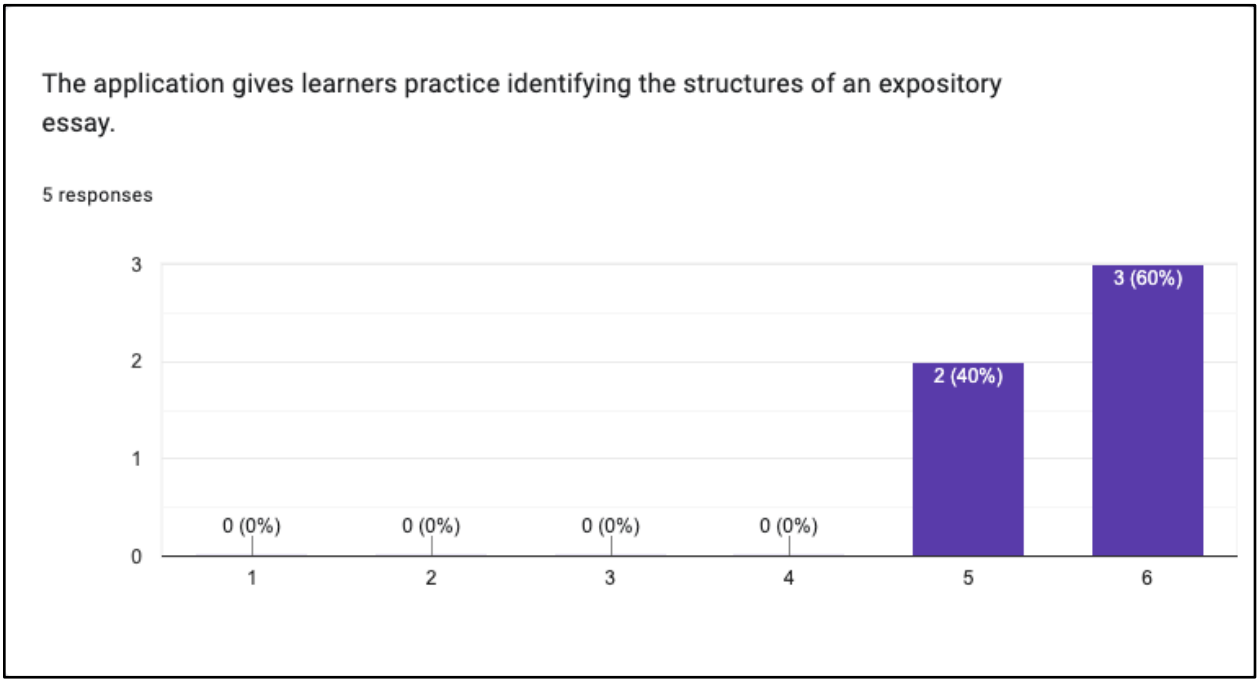
Responses to "To What Extent Do You Agree With the Following Statement: The Application Helps Learners Plan Outlines Effectively."



Note. A response of one indicates that the participant strongly disagrees and a response of six indicates that they strongly agree.

Figure A7

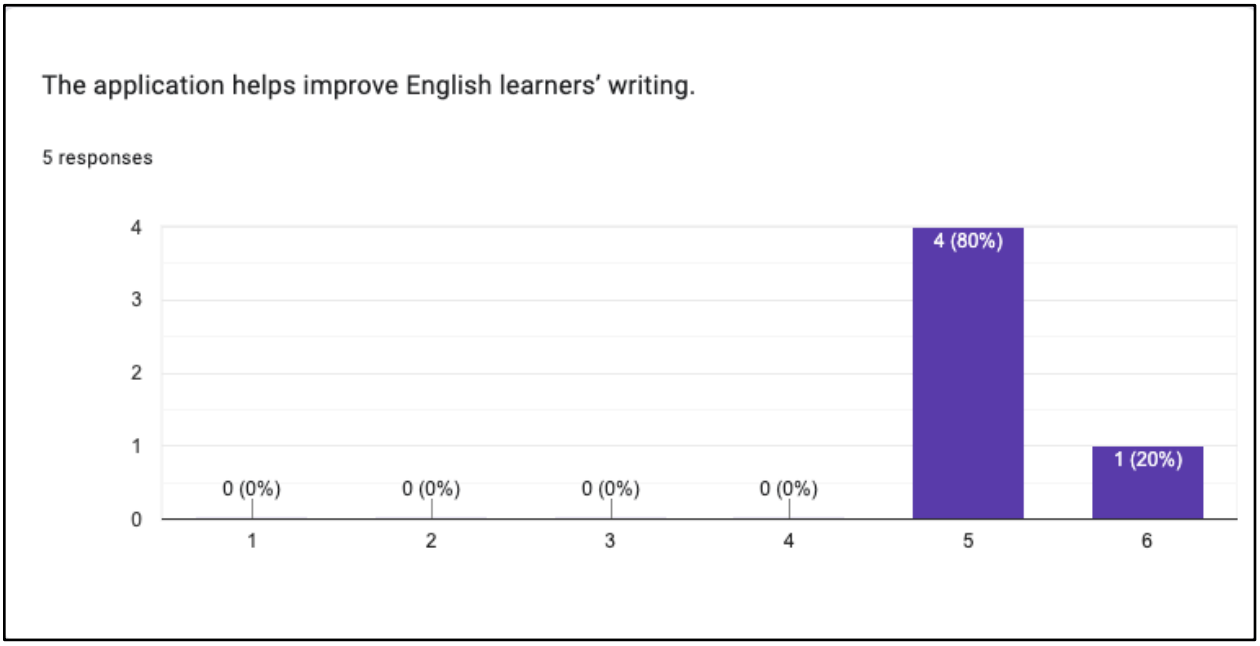
Responses to "To What Extent Do You Agree With the Following Statement: The Application Gives Learners Practice Identifying the Structures of an Expository Essay."



Note. A response of one indicates that the participant strongly disagrees and a response of six indicates that they strongly agree.

Figure A8

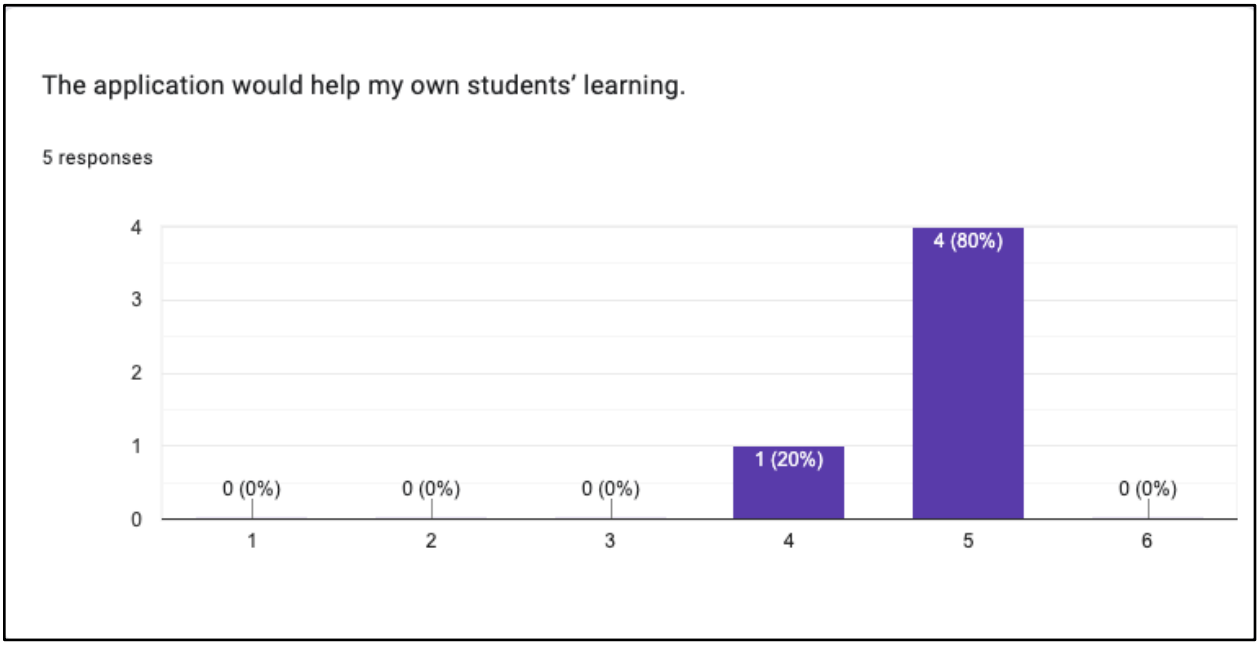
Responses to "To What Extent Do You Agree With the Following Statement: The Application Helps Improve English Learners' Writing."



Note. A response of one indicates that the participant strongly disagrees and a response of six indicates that they strongly agree.

Figure A9

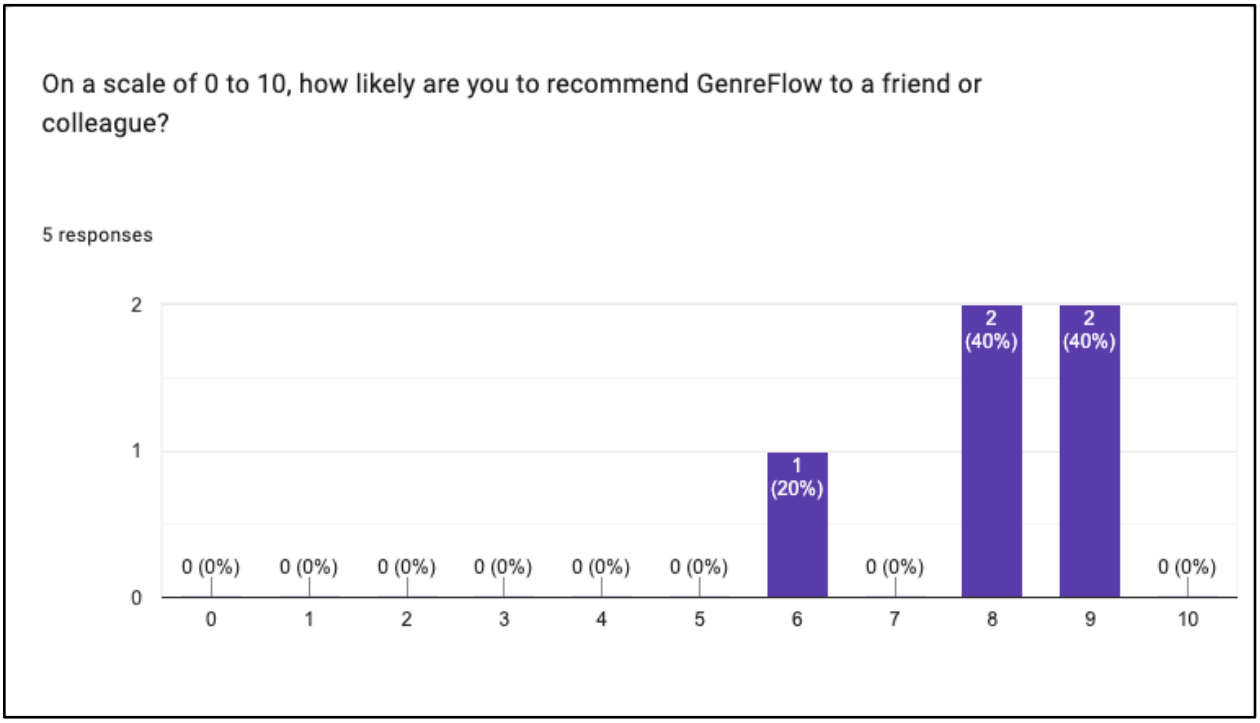
Responses to "To What Extent Do You Agree With the Following Statement: The Application Would Help My Own Students' Learning."



Note. A response of one indicates that the participant strongly disagrees and a response of six indicates that they strongly agree.

Figure A10

Responses to "On a Scale of 0 to 10, How Likely Are You to Recommend GenreFlow to a Friend or Colleague?"



Note. The metric used above is the *Net Promoter Score* (NPS). This metric asks users how likely they would be to recommend the tool (to a colleague or for use in their institution, for example). Scores are given from 0–10. A score below 9 signifies that the user is not a promoter and that improvements should be considered (Qualtrics, 2018). Using the NPS calculation formula, the responses to this question resulted in a score of 20, which according to Bain & Company, the creator of the NPS, is considered "good" (1–20) though not quite "favorable" (21–50) (Qualtrics, 2021).

Figure A11

Responses to "Please Comment Freely on Aspects of the App You Found the Most/Least Useful."

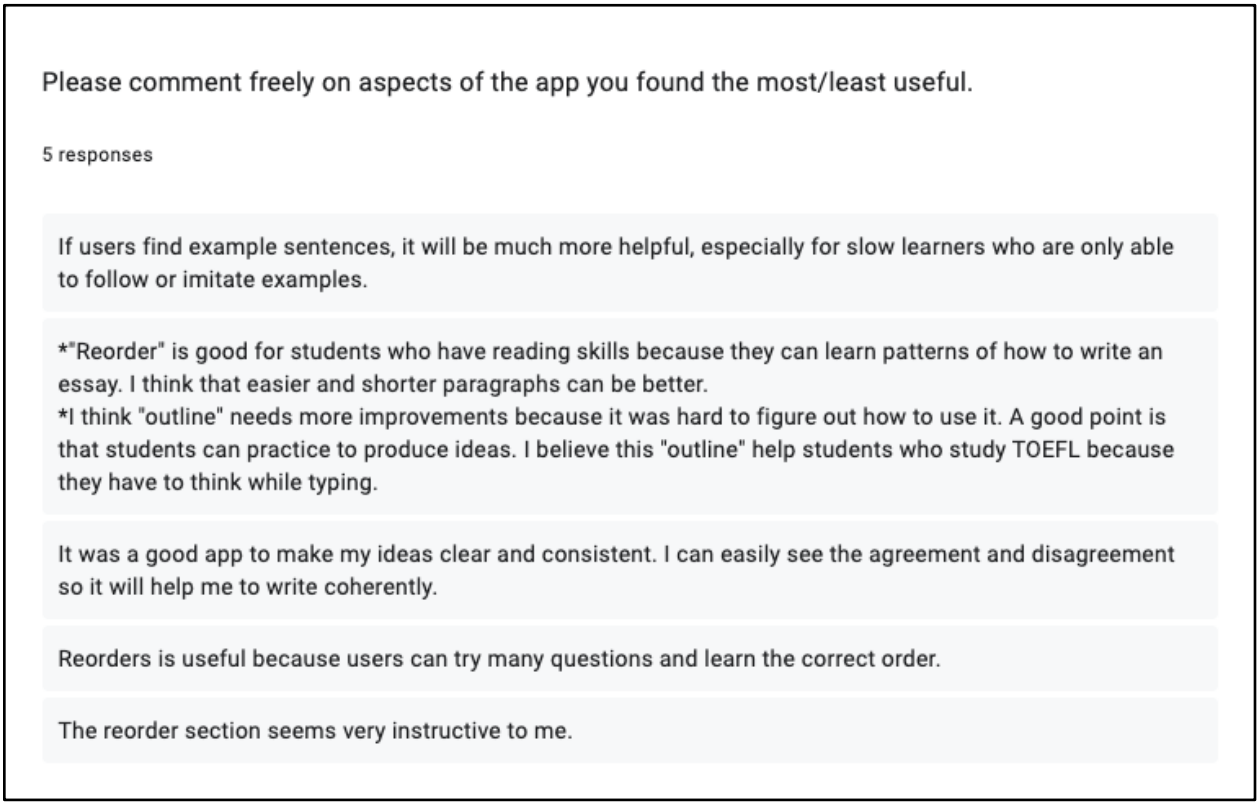


Figure A12

Responses to "Was There Any Feature or Aspect That You Think Should Have Been Included but Wasn't?"

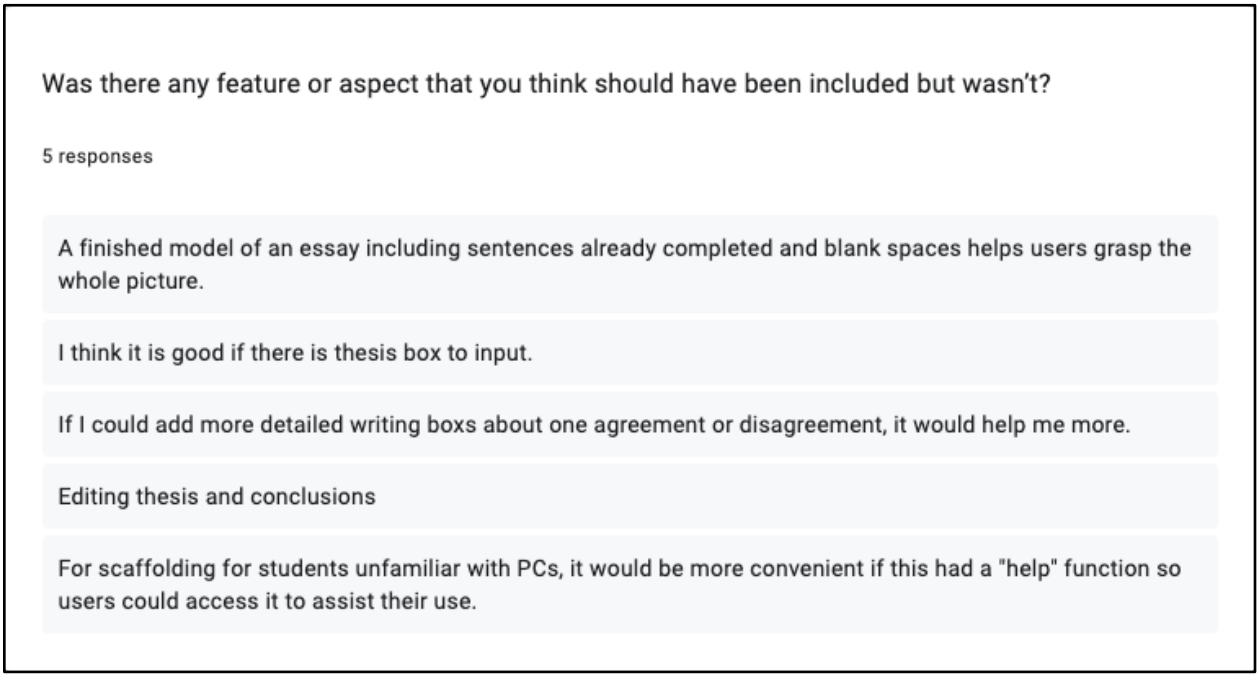


Figure A13

Responses to "Did You Experience Any Bugs or Functionality Problems While Using the App? If Yes, Please Describe Below."